

**LARGEST  
CIRCULATION  
OF ANY SONG  
MAGAZINE**

**THE RIGHT TIME  
FOR U.S. BONDS**  
(See Page 5)

SEPTEMBER



25c

A Charlton Publication

# HIT PARADER

EVERY BEAT OF MY HEART

TONIGHT  
(Could Be The Night)

CUPID

THOSE OLDIES BUT GOODIES

TOSSIN' AND TURNIN'

TEMPTATION

HATS OFF TO LARRY

DANCE ON LITTLE GIRL

MOODY RIVER

THE WRITING ON THE WALL

PLEASE STAY

I'M COMIN' ON BACK  
TO YOU

I FALL TO PIECES

TONY ORLANDO

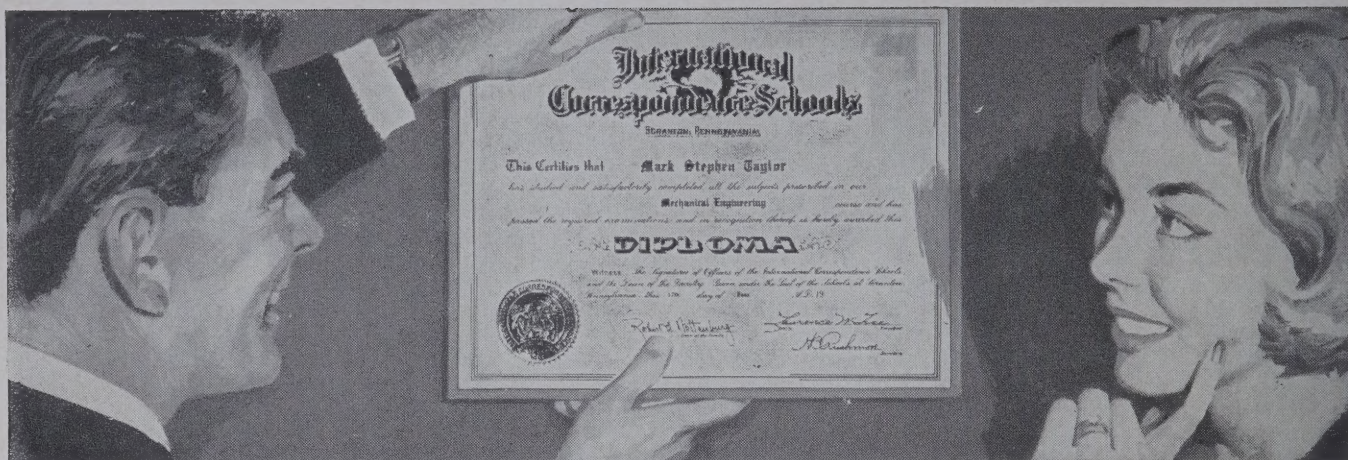
ANITA BRYANT

**"JUST LET ME SING AND I'M  
HAPPY" BY BROOK BENTON**

**WHY THE FANS WON'T BET  
AGAINST LOVELY LINDA SCOTT...**







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# The HIT PARADER BAND WAGON OF

## A Charlton TOP TUNES Feature

### ★ I'M COMIN' ON BACK TO YOU

AL KASHA HORACE OTT  
I'm gonna let your pretty head whirl  
Your man's tryin' a-holdin' her  
I've seen some swingin' gals  
Around every town  
But only you can satisfy me  
When I'm down  
That's why I'm comin', comin'  
Don't you know I got to make it in a  
hurry, baby  
And I'm comin' now  
Comin' on back to you.

My little girl  
I heard that you've been cryin'  
When I said I loved you  
Did you think I was lyin'  
I know I loved a few  
And kissed a few, too  
But only your touch  
Can thrill me through and through.

Oh, I need your warm caress  
And I miss your tenderness  
Oh, the way you thrill me so  
A loving word when I'm feeling low  
So, I'm packin' my bag  
I'm gonna be home soon  
I'm gonna knock at your door  
Chase away your blues  
Woman, nobody else can ever take your  
place

Oh, woman, nobody else can do the  
things you do

That's why I'm comin', comin'  
Don't you know  
I got my suitcase in my hands  
Baby, I'm comin', comin' on back to  
you.

Come on, come on, come on  
Gotta make it  
I'm on my way, baby  
Come on, please  
Come on, hold my hand  
Gotta make it right now  
Yeah, baby, yeah, baby  
Baby, baby, baby.  
Copyright 1961 by Pearl Music Co.

### ★ THE WRITING ON THE WALL

SANDY BARON GEORGE EDDY  
MARK BARKAN  
The lovelight's gone from your eyes  
You're telling me little white lies  
It seems your not at home each time I  
call  
I guess that I'd be a fool  
Not to know your heart's grown cool  
I see the writing on the wall.

It's not too hard to read between the  
lines, dear  
So plain to see love didn't conquer all  
It's not too hard to read between the  
dear  
I see the writing on the wall.

Friends say this won't be the end  
You'll want my love again  
But my heart knows better than them  
all  
This time I feel it's goodbye  
Excuse me if I cry  
But I see the writing on the wall.  
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Glenville Music Corp.

### (Don't Go)

#### ★ PLEASE STAY

BOB HILLIARD BURT F. BACHARACH

Don't go, please stay  
Don't go, my love  
If I got on my knees  
And I pleaded with you not to go  
But to stay in my arms  
Would you walk out the door  
Like you did once before  
Or would this time be different?  
Would you stay?  
Don't go, please stay, don't go  
If I called out your name  
Like a pray'r in the night  
Would you leave me alone  
With my tears  
Knowing I need you so  
Would you still turn and go  
Or would this time be diff'rent in some  
way?

Some hope, some chance for me  
You took me away  
From the rest of the world  
When you taught me to love you like  
this

Now I hang by a thread  
In the canyon of doom  
But I still can be saved by your kiss  
If I got on my knees  
And I pleaded with you not to go  
But to stay in my arms  
Would you walk out the door  
Like you did once before  
Or would this time be diff'rent?  
Would you stay,  
Don't go, please stay, don't go, my love.  
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Sole Selling Agent, Hill & Range Songs, Inc.

### ★ I FALL TO PIECES

HANK COCKRAN HARLAN HOWARD

I fall to pieces  
Each time I see you again  
I fall to pieces  
How can I be just your friend?  
You want me to act like we've never  
kissed  
You want me to forget  
Pretend we've never met  
And I've tried and I've tried  
But I haven't yet  
You walk by and  
I fall to pieces.

I fall to pieces  
Each time someone speaks your name  
I fall to pieces  
Time only adds to the flame  
You tell me to find someone else to love  
Someone who'll love me too  
The way you used to do  
But each time I go out with someone  
new

You walk by and  
I fall to pieces.  
(c) Copyright 1960 by Pamper Music, Inc.

### ★ THOSE OLDIES BUT GOODIES (Remind Me Of You)

PAUL POLITI NICK CURINGA

Those oldies but goodies  
Remind me of you  
The songs of the past  
Bring back memories of you  
I always remember  
The first night we met  
The songs that were playing  
I never will forget  
I always will treasure them  
So close to my heart  
Although we're apart  
Each time that I hear them  
A tear starts to fall  
For I love those memories  
That I recall.

Yes, dear, they are playing our songs  
And they will always remain our song  
And each time you hear them  
I hope you too  
Cherish the wonderful memories  
Our love once knew  
For these songs are just a symbol  
Of the love that I have for you.  
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### ★ HATS OFF TO LARRY

DEL SHANNON  
Once I had a pretty girl  
Her name, it doesn't matter  
She went away with another guy  
Now he won't even look at her.

Hats off to Larry  
He broke your heart  
Just like you broke mine  
When you said we must part  
He told you lies  
Now it's your turn to cry, cry, cry.  
Now that Larry said goodbye to you.

I know this may sound strange  
I want you back  
I think you'll change  
But there's one more thing I gotta say:

Hats off to Larry  
It may sound cruel  
But you laughed at me  
When you said we were through  
You told me lies  
Now it's your turn to cry, cry, cry.  
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### ★ EVERY BEAT OF MY HEART

JOHNNY OTIS  
In ev'ry beat of my heart  
There's a beat for you  
Although we're so far apart  
My love is true  
In all my conversation  
You're my inspiration  
Ev'rything I do  
I'll do for you  
In every boast of mine  
There's a boast of you  
In ev'ry toast of mine  
There's a toast of you  
All night long, right or wrong  
I'll keep dreaming of you  
In ev'ry beat of my heart  
There's a beat for you.  
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SOUND  
GREAT

with a

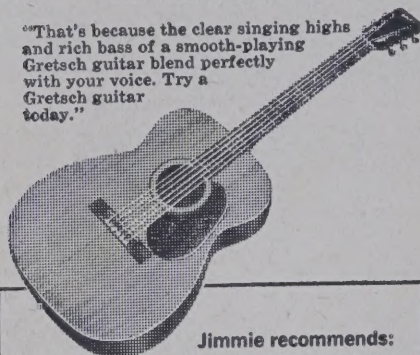
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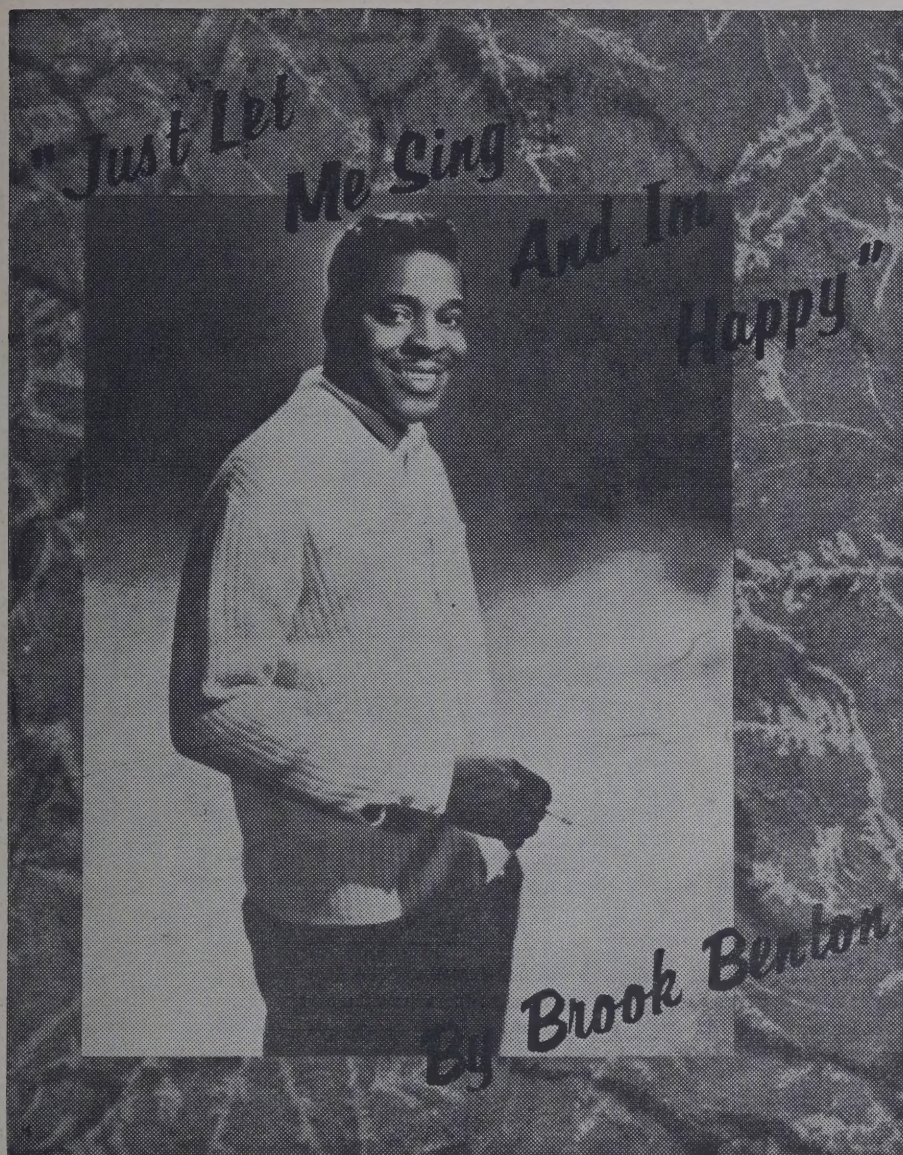
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"Just let me sing and I'm happy." That's the philosophy of BROOK BENTON, popular Mercury Disk Star, and BMI songwriter, who in the relatively short period of two years has developed into one of the nation's most popular singers; an established star in the theatre, clubs and recording fields.

During this two-year span, Benton became the first ballad singer since the advent of Rock 'n' Roll to have 15 consecutive hits.

Benton's career began in Camden, South Carolina, where he sang in a church choir directed by his father. "I've been singing ever since I can remember," he says, "and I've been putting words together in songs since I was ten years old." That was the beginning. At 12, he was delivering milk for a Camden dairy to help support his parents and seven brothers and sisters. At seventeen, he came to New York to seek his fortune, but as a songwriter, not a singer.

The big city didn't immediately throw open its arms to the newcomer from South Carolina. Although he didn't lose sight of his goal, Benton washed dishes, drove a truck and performed other jobs to maintain a living while attempting to peddle his songs.

Finally his talent began to be recognized, but nothing important happened until he met music publisher and songwriter, Dave Dreyer, who is now Benton's manager. Dreyer brought Clyde Otis, who at that time had written a few hits, and Benton together and

so began a rewarding song-writing collaboration. Their first hit was Nat (King) Cole's "Looking Back." One success followed another. Then Otis became head A&R man for Mercury Records, and Benton signed with this company as a recording artist. His first release on the Mercury label, "It's Just A Matter Of Time" sold over a million records. Other big successes have been "Endlessly," "Thank You Pretty Baby," "Kiddio," "Fools Rush In," "The Same One," "For My Baby," "Think Twice," and his current smash, "The Boll Weevil Song."

Critics agree that Benton's biggest asset, in addition to a rich, natural voice, is his versatility. He is equally at home on a theatre or night club stage, or in a recording studio.

"I enjoy singing," he says, "no matter where it is. I'm a very lucky guy. Of all the songs I've written and recorded, I think I've derived the most satisfaction from my new spiritual album "If You Believe," which will be released within a few months.

Benton married the first girl with whom he ever fell in love. He met her at a rehearsal studio, and her name at the time was Mary Askew. The Bentons now have three children, Benjamin, Vanessa and Roy.

As Benton says, "Just let me sing and I'm happy."

Judging from his record sales and successful theatre and night club engagements, he's going to be happy for a long time.

## FEELING MY BEST...



*when I might be feeling my worst*

I want to dance, not walk—smile at everybody. I feel released, free as air, wonderful! I'm like a prisoner who has escaped her cage. Never, never, never again will I be held back from doing all the things I want to do. Thank you so much—Tampax!

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# THE RIGHT TIME FOR U.S. BONDS



Top disc-spinner Gene Kaye (of WHAT, Philadelphia) gives U.S. the "run-around" — but only for our HIT PARADER photog.

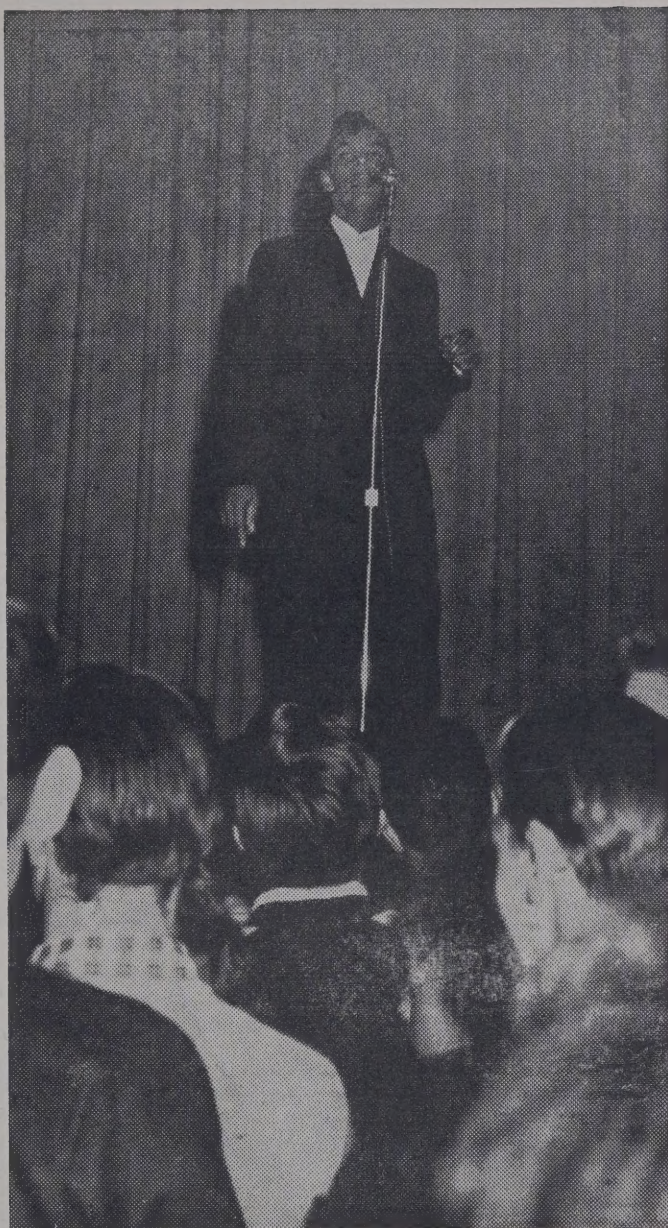
The Bonds lad spends much of his "off-hours" time at the key board.





When he steps up to the mike, you can be sure the kids are with him all the way — from the first note to the very last!

Music takes up most of this boy's waking life. Here he relaxes at the piano with a copy of **ROCK AND ROLL SONGS**.



## "Quarter To Three" Proved To Be A Real Timely Tune For The New Orleans Belter . . .

It's "Quarter To Three" and that sure is the right time. From "New Orleans" to the top and right back again to the top once again is our story. All this adds up to the success of U.S. Bonds, the great singer of swingin' tunes.

It all began with U.S. Bonds' "New Orleans," which was an immediate smash. The song spelled out success and glory to him. Trying to get a second smash was his aim. After a few tries, Bonds dubbed "Quarter To Three" and here we are with another hit.

U.S. Bonds was born June 6, 1939, in Jacksonville, Florida. At the age of two, he moved from Jacksonville to Norfolk, Virginia, and has lived there ever since. His career in singing began at the age of 13 when he sang in different churches and choir groups.

In 1952, Bonds formed a group who went by the name of "The Turks." For three years, the group stayed together, and Bonds gained composure and experience singing before audiences. After the group split-up, U.S. Bonds decided to make it on his own and did several club dates by himself in the vicinity of his home town. U.S. Bonds was looking to the future when a record would be cut by him and become a nation-wide best seller. Striving for this goal, he fought all the music-business blockades. He had his mind made up — it was gonna be show biz.

A couple of years later, U.S. Bonds met Frank Guida, whom Bonds calls "a great friend." Mr. Guida is the head of The Norfolk Recording Studio. Frank saw the talent of this young lad, and he decided to give him a chance to prove how good he was. Joe Roystar wrote the song "New Orleans" for him, and Bonds recorded it. The inevitable happened. The song was a hit and a star was born. This is one time as always, that Mr. Frank Guida can say it pays to invest in "U.S. Bonds."

Now, for a second hit. A couple of songs were written and recorded but to no avail. As you can see, success sometimes can easily be found with one record, but to keep the success and fame, the second hit and third, etc. have to be made and this proves at times to be very difficult.

Then the dawn comes, and it's "Quarter To Three" and that's the name of Bonds' second big smash-er-oo! The beat and sounds of this tune are similar to "New Orleans" but no matter what the song is entitled, U.S. Bonds feels it's the right time for a hit.

U.S. Bonds is 5' 11", about 135 pounds, plays a fair game of golf, and is very fond of painting. He also writes music and would like to record some of his own songs one day soon.

As we watch the pop charts all over the country you will see "Quarter To Three," right there above them all. And if all you rockin' Bonds' fans want a hint on a good investment music wise — try U.S. BONDS.





Dear Readers:

Get ready to blast off into a great new edition of HIT PARADER. Focus up your orbs and peer into those great pages and read the latest news about the latest and best hits.

Eddie Rocco, this month, will take us along with him to see Anita Bryant. After reading this scoop, you'll wish you were Eddie.

Aloha to you as H. P. goes Hawaiian. But you don't have to be a native to appreciate the great new sound of this great new group — THE SURFERS.

★  
ANITA  
BRYANT



A little man with a big voice named Eddie Hodges finds himself a place in our mag.

Two really rockin' groups are a-comin' your way. Everyone's old but still good favorite, The Diamonds, are back. A new sensational group, The Regents, also make the scene. Both groups have tunes swinging at the top of the charts. We predict they'll be around for a long while.

"Just Let Me Sing And I'll Be Happy," says Brook Benton. And when Brook sings we're all happy. A lot of heart goes into Brook and a lot of heart comes swingin' out of those



★  
BROOK  
BENTON

discs, so be sure to read the great story in this issue of H.P.

What is the right time for U.S. Bonds? How much do you know about "Bonds" and how much should you know? Read it all in this special feature just for you, our readers.

"Kolossal" is the word for "Murray The K." His soirees and beach parties have made countless teenagers' leisure hours enjoyable. Be sure not to miss the article on this great D.J.

Well, that about wraps up H.P. in a nutshell, but don't just read these articles. We left a lot of surprises for you throughout this month's HIT PARADER page. Relax, kick off your shoes and enjoy H.P.

## ★ CUPID

SAM COOKE

Cupid, draw back your bow  
And let your arrow go  
Straight to my lover's heart for me,  
for me

Cupid, please hear my cry  
And let your arrow fly  
Straight to my lover's heart for me.

Now, I don't mean to bother you  
But I'm in distress

There's danger of me losing  
All of my happiness  
For I love a girl  
Who doesn't know I exist  
And this you can fix, oh.

Now, Cupid, if your arrow  
Makes her love strong for me  
I promise I will love her until eternity  
I know between the two of us  
Her heart we can steal  
Help me if you will, oh.

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## ★ TOSSIN' AND TURNIN'

R. ADAMS

M. RENE

I couldn't sleep at all last night  
Just thinking of you  
Baby, it just ain't right  
I was a-tossin' and turnin'  
Turnin' and tossin', a-tossin'  
A-turnin' all night.

I kicked the blankets on the floor  
Turned my pillow upside down  
I never, never did before  
Because I was a-tossin' and turnin'  
Turnin' and tossin', a-tossin'  
A-turnin' all night.

Jumped out of bed  
Turned on the light  
I pulled down the shade  
Went to the kitchen for a bite  
Rolled up the shade  
Turned off the light  
I jumped back into bed  
It was the middle of the night  
The clock downstairs was striking four  
I couldn't getcha off my mind  
I heard the milkman at the door  
Because I was a-tossin' and turnin'  
Turnin' and tossin', a-tossin'  
A turnin' all night  
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## ★ MOODY RIVER

GARY D. BRUCE

Moody River, more deadly  
Than the vainest knife  
Moody River, your muddy water  
Took my baby's life.

Last Saturday evening  
I came to the old oak tree  
That stands beside the river  
Where you were to meet me  
On the ground your glove I found  
With a note addressed to me  
It read, "Dear love,  
I've done you wrong  
Now, I must set you free  
No longer can I live  
With this hurt and this sin  
I just couldn't tell you  
That guy was just a friend."

I looked into the muddy water  
And what could I see?  
I saw a lonely, lonely face  
Just lookin' back at me  
Tears in his eyes  
And a prayer on his lips  
And the glove of his lost love  
At his finger tips.  
Copyright (c) 1961 by Keva Music, Inc.

## ★ TONIGHT (Could Be The Night)

VIRGIL JOHNSON

Tonight could be the night  
To hear you say, "Darling, I do"  
And tonight could be the ni-ni-night  
To put a ring around your finger  
Oh, my darling, hold me tight  
And tonight just could be the night  
Yeah, tonight could be the night  
To fall in love with someone like you.  
Copyright 1961 by Combine Music Corp.

## ★ DANCE ON LITTLE GIRL

PAUL ANKA

Dance, dance on, little girl  
In the arms of someone new  
As you dance, as you twirl my heart  
It dances with you  
Dance, dance on, little girl  
Tell me what I've done wrong  
Why should he hold you tight  
While they're playing our song  
I am watching you well  
How can it be-e-e  
That while I'm watching you  
I'm wishing it was me  
So go ahead and dance, little girl  
Tell me why did we part  
Dance, dance on, little girl  
Dance out of my heart.  
(c) Copyright 1960 by Spanka Music Corp.

## ★ TEMPTATION

ARTHUR FREED

NACIO HERB BROWN

You came, I was alone,  
I should have known  
You were temptation  
You smiled, luring me on  
My heart was gone,  
You were temptation  
It would be thrilling  
If you were willing  
If it can never be, pity me  
For you were born to be kissed  
I can't resist  
You are temptation  
And I am yours  
Here is my heart  
Take it and say  
We'll never part  
I'm just a slave  
Only a slave  
To you temptation.  
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Corp. Copyright assigned 1933 to Robbins  
Music Corp.

## ★ MENTAL CRUELTY

LARRY DAVIS

BUCK OWENS

DIXIE DAVIS

Mental cruelty  
That's what I heard her say  
Mental cruelty  
To the judge that day  
I sat there in silence  
So she could be free  
And listened to her lyin' words  
Mental cruelty.

Your honor, since our marriage  
My life's not been the same  
I'm missing out on all the fun  
And he's the one to blame  
There's never any excitement now  
The way there use to be  
And sharin' his way of life  
Is mental cruelty.

Divorces have been granted  
For many different things  
Even when there's not a reason  
And when no one can be blamed  
With only two little words  
She's on her merry way  
Yes, all a woman has to claim  
Is mental cruelty.  
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Pub. Co.



## DEAR JIM:

Have you considered making art your career?

I imagine your answer is "Well, yes, but . . ." Yes, you have been thinking about commercial art. But you wonder how successful you could be. About opportunities. Income. How you would begin. How you could get the art training you would need.

Let me say this. In all my years I have never met a single man (or woman), once established as a commercial artist, who wished he were doing something else.

It's always true, I think, that a person is happiest, and most successful, when he is making use of his own special talents. Our former students, in telling me how much they enjoy their art careers, will often say, "It's not just the money . . ."

I'd like to suggest something. Before you make up your mind, get a professional artist to appraise your talent. You can

do this by taking a simple art talent test we will send you, without charge. Take the test at home; then return it. We will tell you frankly—no, don't waste your time—or yes, go ahead!

One other thing. Our school gives home study courses in commercial art: Advertising art, illustrating, cartooning, or painting—or a combination of these art fields. Individual instruction from professional artists. Is this good preparation for a career in art? Well, former students of our school are now active throughout the entire commercial art field.

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*Walter J. Kilwending*

Educational Director, Art Instruction, Inc.



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# DON'T BET AGAINST LOVELY LINDA SCOTT

If You've Got Any Notions  
That She's A One-Hit Artist,  
You're Plenty Wrong .....



Personal appearance jaunts keep our gal hopping — but it would seem show biz life agrees with her!

Many young singing lassies have made it (some the hard way; some by luck) — many haven't made it. We know one young miss who has made it and as predicted, is one of the top newcomers. We mean LINDA SCOTT.

Linda tells us in her latest dub "Don't Bet Money, Honey," and this you better not do. Also, our feature is entitled "Don't Bet Against Lovely Linda Scott," because we know if you do bet you will lose.

It all began when Neil Galligan first heard Miss Scott sing. He knew that this young lady, just out of high school, had the voice, talent and other potential, and probably just a little more than the others to gain recognition and popularity in the music business.

It isn't easy to find the right words to describe Linda's voice. To begin with she uses a natural style stirred with plenty of emotion. You can easily feel the meaning and the words of the song. You actually feel as if she is singing to each and everyone of you personally.

Neil Galligan is hailed as a "hit picker" from way back, and he intended to live up to this title. When Linda dubbed "I Told Every Little Star," Neil predicted a hit and you all know the rest of the story.

"But would she last?" was the question all her fans asked. "Can she stay on top?" This is answered without a doubt with a big "YES." Her current waxing is proof positive. "Don't Bet Money, Honey" is even greater than her first. We can't tell you it will be a hit, because it is already one.

No matter what the odds, she can't lose out. This girl has too many good qualities, including a good ear for music which we forgot to mention before. Linda has made personal appearances on bandstands shows and made an extensive personal tour of 18 states. She is in demand everywhere and is kept quite busy. All she says is she loves every little minute of it. Singing and Linda go together like "bees and honey."

The law of averages usually are against a female vocalist, but Linda Scott defied all averages, because she has that certain something in her voice that has appeal.

Linda, we are all pulling for you, and we know you will never let us down. We all know we can depend on you while you make hit after hit. And we get the message that you give all us fans in your newest release "Don't Bet Money, Honey," and you can be sure we won't.



★ **HELLO MARY LOU**

GENE PITNEY

Hello, Mary Lou, goodbye heart  
Sweet Mary Lou, I'm so in love with  
you

I knew, Mary Lou, we'd never part  
So, hello, Mary Lou, goodbye heart  
You passed me by one sunny day  
Flashed those big brown eyes my way  
I knew I wanted you forever more  
Now, I'm not one that gets around  
Swear my feet stuck to the ground  
And though I never did meet you before  
I saw your lips, I heard your voice  
Believe me, I just had no choice  
Wild horses couldn't make me stay away  
I thought about a moonlight night  
Arms around you good and tight  
That's all I had to see for me to say.  
Copyright 1961 by January Music Co.

★ **HALF WAY TO  
PARADISE**

JERRY GOFFIN

CAROLE KING

I want to be your lover  
But your friend is all I stay  
I'm only half way to paradise  
So near yet so far away  
I long for your lips to kiss my lips  
But just when I think they may  
You leave me half way to paradise  
So near yet so far away  
Being close to you is almost heaven  
But seeing you can do only so much  
It hurts me so to know  
Your arms are treasures  
That my arms are forbidden to touch  
So put your sweet lips next to my lips  
And tell me that's where they're gonna  
stay  
Don't leave me half way to paradise  
So near yet so far away.  
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Nevins-Kirshner Associates, Inc.

★ **THE BOLL WEEVIL SONG**

CLYDE OTIS

BROOK BENTON

This is a story about a boll weevil  
As you all know a boll weevil is an  
insect  
Found wherever cotton grows  
Now, where they come from nobody  
knows  
But this is the way the story goes  
The farmer said to the weevil  
I see you're on the square  
Boll weevil said to the farmer  
Yep, my whole family's there  
We gotta have a home  
We gotta have a home  
The farmer said,  
"Boll weevil, why'd you pick my  
farm?"  
The weevil said,  
"Look dad, we ain't gonna do you much  
harm."  
But we gotta have a home  
We gotta have a home  
Boll weevil said to the lightning bug  
"I'd like to trade with you  
If I was a lightning bug  
I'd search the whole night thru."  
Searching for a home  
Searching for a home  
Boll weevil said to the farmer,  
"Sell your old machine  
When we're thru with your cotton  
You can't buy gasoline."  
We found us a home  
We found us a home  
Boll weevil said to the farmer  
"I'd like to wish you well,"  
Farmer said,  
"Boll weevil, I wish that you were in —  
That'd be your home  
That'd be your home.  
(c) Copyright 1960 by Play Music, Inc.

★ **TRAVELIN' MAN**

JERRY FULLER

I'm a travelin' man  
And I've made a lot o' stops  
All over the world  
And in every port  
I own a heart  
Of at least one lovely girl.

I've a pretty senorita waitin' for me  
Down in old Mexico  
And if you're ever in Alaska  
Stop and see my cute little Eskimo  
Oh, my sweet fraulein down in Berlin  
Town  
Makes my heart start to yearn  
And my China doll down in old Hong  
Kong  
Waits for my return  
Pretty Polynesian baby over the sea  
I remember the night  
When we walked on the sands at  
Waikiki  
And I held you, oh, so tight.  
Copyright (c) 1969 & 1961 by Golden West  
Melodies, Inc.

★ **MAMA SAID**

L. DIXON

W. DENESON

Mama said there'll be days like this  
There'll be days like this my mama  
said  
Mama said there'll be days like this  
There'll be days like this my mama  
said  
I went walkin' the other day  
And ev'rything was going fine  
I met a little boy named Billy Joe  
And then almost lost my mind.  
Mama said there'll be days like this  
There'll be days like this my mama  
said  
Mama said there'll be days like this  
There'll be days like this my mama  
said  
My eyes were wide open  
But all that I could see  
Is chapel bells a-talkin'  
But everyone about me.

But I don't worry 'cause  
Mama said there'll be days like this  
There'll be days like this my mama  
said  
Mama said there'll be days like this  
There'll be days like this my mama  
said.

And then she said someone will look at  
me  
Like I'm lookin' at you one day  
And then I might find  
I don't want you anyway  
Mama said.  
Copyright 1961 by Ludix Pub. Inc.

★ **THREE STEPS TO THE  
PHONE**

HARLAN HOWARD

It's only three steps to the phone  
I could say we're just three steps apart  
I could say it, but I'd be so wrong  
For I'm millions of miles from your  
heart  
It's only eight steps to the door  
That you entered so many times  
But you'll never walk in any more  
For I'm millions of miles from your  
mind  
We were very happy and you loved me  
'Til she happened along  
Then our world of love fell apart  
Now, it's only three steps to the phone  
But I'm millions of miles from your  
heart.

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"The first thing I do when I get to New York," said one young singer recently endowed with fame, "is call Murray the K."

"Murray the K" is Murray Kaufman, followed by teens as the top deejay in the New York City area, and one of the most admired and respected by young performers in the business today.

"If I can fit it into my schedule," another young performer said, "I try to make an appearance at one of his daily 'Listening Post Soirees' every time I get to New York."

"Murray's done a great deal for me," said still another lad. "Without his help I probably would still be out there pounding the pavements . . . waiting for my first big break."

Murray just smiles at this. "It's really the teens who name their own stars," he explains. They're the ones who buy the records, and they only buy what they like." Murray makes sure that the voice of today's teens is heard by conducting his daily polls . . . "Listening Post Soirees," as he calls them . . . keeping teens abreast of all the new disc releases, and noting their favorite so that he knows exactly what to play for them on his show.

Murray Kaufman has dedicated his career to teenagers and their music. Born in Richmond, Virginia on Valentine's Day, 1924, Murray has known music all his life. His mother Jean Green, is a pianist and songwriter. His father is in the leather business.

During the summers of his early teens, Murray entertained and gave ballroom dancing instruction at summer resorts. After graduating from Peekskill Military Academy, he faced the difficult decision: Should he go on to college or enter show business? He had two ambitions . . . to be a guidance counsellor to teenagers or to become a part of the entertainment world.

Ambitious Murray tried both. He entered U.C.L.A. to study psychology days and entertained at various local night spots evenings. After two years of this, Murray's show business ambitions won out, and he moved to New York City to make his way. But the Army Air Force interrupted his plans.

When he finally got out of the Army, he had to make up for lost time. "I always seemed to be holding down more than one job at a time," he says today. He was advertising manager for the Mills Music Corp., also MCing "Wishbone Party," an amateur song writing contest over Radio Station WHN (now WMGM), and at the same time doing a 13-week stint as MC of a weekly coast-to-coast variety show called "Full Speed Ahead." In between, he was making appearances at such night spots as LaMartinique, Blinstrubs and the Havana Madrid, where he did special vocals, situation routines and gags.

At the end of the year, instead of

(Continued On Page 31)

## ★ RAINDROPS

D. CLARK

Oh, raindrops, so many raindrops  
It feels like raindrops falling from my  
eye, eyes  
Falling from my eyes  
Since my love has left me  
I'm so all alone  
I would bring her back to me  
But I don't know where she's gone  
I don't know where she's gone  
It must be a cloud in my head  
Rain keeps falling from my eye, eyes  
Oh, no, it can't be tears  
For a man ain't supposed to cry  
It must be raindrops  
So many raindrops  
Falling from my eye, eyes  
Falling from my eyes.

Copyright 1961 by Conrad Music

## ★ IT'S RAINING

TOM DUFFY

HAROLD BOYLE

THOMAS MORRISSEY

It's raining on our love,  
The raindrops are falling from above,  
All your love, it's not easy to forget,  
Now my teardrops are falling like the  
rain  
That's tapping on my window pane  
All your love, it's not so easy to forget,  
The thunder of your love so deep in  
my heart,  
I wonder, my darling, that we would  
ever part;  
So come back and take away this pain  
Please come back and end this chilly  
rain  
Oh, I get the blues when ever it rain.

Copyright 1961 by Greta Music Corp.

## ★ COUNT EVERY STAR

SAMMY GAL-OP

BRUNO COQUATRIX

How many times do I see your face?  
How many times do I feel your  
embrace?

Count ev'ry star in the midnight sky,  
Count ev'ry rose, ev'ry firely,  
For that's how many times I miss you,  
Heaven knows I miss you  
Count ev'ry leaf on a willow tree,  
Count ev'ry wave on a stormy sea,  
Count ev'ry star and darling, when you  
do,  
You'll know the times I have cried for  
you.

Copyright 1950 by Paxton Music, Inc.

## ★ DADDY'S HOME

SHEPPARD

BASKERVILLE

BASSETT

You're my love you're my angel  
You're the girl of my dreams  
I'd like to thank you for waiting  
patiently  
Daddy's home, daddy's home to stay  
How I've waited for this moment  
To be by your side  
Your best friend wrote and told me  
You had teardrops in your eyes  
Daddy's home, daddy's home to stay.

It wasn't on a Sunday (Monday and  
Tuesday went by)  
It wasn't on a Tuesday afternoon (All  
I could do was cry)  
But I made a promise that you  
treasured  
I made it back home to you.

How I've waited for this moment  
To be by your side  
Your best friend wrote and told me  
You had teardrops in your eyes  
Daddy's home, daddy's home to stay  
Daddy's home to stay  
I'm not a thousand miles away.  
Copyright 1961 by Keel Music



# ★ IT KEEPS RAININ'

DAVE BARTHOLOMEW ROBERT GUIDRY  
ANTOINE DOMINO

It keeps raining, keeps raining  
Tears from my eyes since you've gone  
All I do is cry  
Won't somebody help me  
That my baby done left me  
She left me reelin' and rockin'  
Walkin' the floor  
She left a note last night  
She won't be back no more.  
Copyright 1961 by Travis Music, Inc.

# ★ FOUR SHY GIRLS IN THEIR ITSY BITSY, TEENIE WEENIE YELLOW POLKADOT BIKINIS

POCKRISS VANCE

Mirror, mirror, on the wall  
Who's the bravest one of all  
You go first, no, I won't  
We'll never leave here if you don't.

We're afraid to come out of the locker  
We're nervous as we can be  
We're afraid to come out of the locker  
We're afraid that somebody will see.

Two, three, four, tell the people what  
we wore.

We're wearing itsy bitsy, teenie weenie  
yellow polkadot bikinis  
Got them on for the first time today  
Itsy bitsy, teenie weenie, yellow  
polkadot bikinis  
So in the locker we all have to stay.

Two, three, four, stick around,  
We'll tell you more.

Well, we finally came out in the open  
But a blanket around us we wore  
'Cause we know if we took off the  
blanket  
All the fellows would whistle and stare.

Two, three, four, tell the people what  
we wore.

Well, we finally went into the water  
But we don't know what we're gonna do  
'Cause we're scared to come out of the  
water  
We're just four little girls turning blue.

Two, three, four, tell the people what  
we wore.

From the locker to the blanket  
From the blanket to the shore  
From the shore to the water  
Guess there isn't any more.  
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Music Corp.

# ★ YOU SET MY HEART TO MUSIC

EATON MAGOON, JR.

You set my heart to music  
When you came my way  
You made my life a love song  
I can sing each day  
All you did was smile  
Scarcely touch my hand  
You'd hardly said a word to me  
When melody swelled in me  
You set my heart to music  
Can't you hear it ring?  
Now, morning, noon, and evening  
All I do is sing  
And pray that someday  
I'll be the composer  
Who will set your heart to music, too.  
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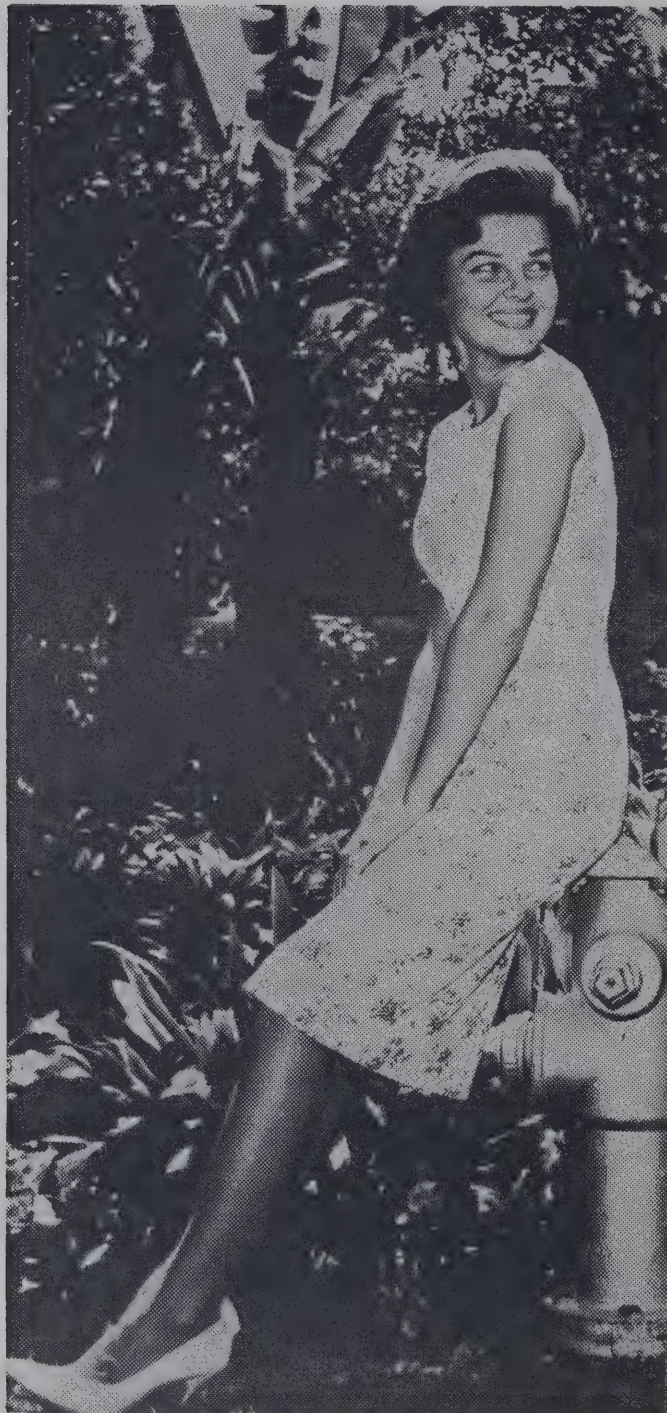
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# ANITA BRYANT SINGS TOO

BY EDDIE ROCCO



A Truthful Tale By  
HIT PARADER'S  
Roving Reporter

Anita Bryant sings too and, to prove it, I have:

Two albums  
A heart full of love  
One shiner.

The albums, Anita gave me. She gave them with the exhortation, "Play them the way your wife played those seventy-two Jackie Wilson tunes."

The heart full of love, I took away with me from my meeting with Anita.

The shiner, well it's cliché to say that I got it by bumping into the door as I ran from my wife's wrath. Honest, I really did.

Press agent Jerry Hoffman succeeded in hustling me off, at the unheard of hour of 10:00 A. M., to bungalow seventeen at the Beverly Hills Hotel.

By 11:00 A. M., I had slumped my still sleepy self into a soft sofa and let nature take its course.

Then came a wonderful awakening, the middle of the night for me, as I looked up thru a pair of sleepy eyes and saw Anita Bryant serving me a cup of coffee. Then, too, her voice was serenading me with, "We'll share a little sweet embrace. We can hide away . . . I always knew I'd find someone like you."

Now you can understand why I flipped over this Bryant babe. I was all for this little embrace and hiding away. It could have been very nice but Bob Green, Anita's husband, was on hand. It makes me wonder, "What, about me, brings out the need for chaperones for these people?"

So how many were actually there. There were Bob and Jerry and Anita, whom I was for, and even Phil Paladino, the other half of the Hoffman publicity-team.

I gave 'em all dirty looks, real nasty, except Anita. Do you think they took the hint? Of course not, and I believe Anita must have been just as unhappy as I. If she wasn't, she should have been.

Jerry, as if to pacify me, explained, "Eddie is a very fine writer as well as photographer."

He's right, so right, and I do know that it is proper for me to return a compliment like this but I never do. If I were to, it would take all the punch out of the fine words about me. Instead, I milk this thing and they're sure to keep going with praise, thinking I'll crack and turn the spotlight on them. It is so much nicer to agree with what THEY are saying, I find. I just don a sheepish, unaffected look, the kind that is absolutely sickening. With my face, it goes.

You're probably wondering why Hoffman and Paladino decided to take me along on their first get-together with their new client, Anita Bryant. They will too after they are thru reading this.

A press agent has got to make a good impression with his new artist. He's got to show, right from the start, that he has an "in" with the press. So they pick important members of the press. Some, on the other hand, pick me.

Bob Green was impressed. I had written him up a few years back, when he was a Miami disc jockey, and he hasn't gotten over it yet.

Anita smiled, kept an eye on me, a wary eye. But she did keep those pretty eyes on me and I knew I had stuck with tremendous impact. She even invited me to her home in Miami. Didn't say a word about paying the fare. Maybe she wants to feed me to the mosquitoes. I even mentioned how those Miami insects tell all their friends whenever I come there and what a reception they give me. They just kiss me all over.



Bob wanted to take me fishing, deep sea fishing. He assured me, "Anita is great at that." Then he wanted to take me surfing and assured me, "Anita is great at that." Also, he promised to take me skin diving and, "Anita is great at that." Anita is just great at everything and I didn't like the way this guy is determined to get me out on the water.

So after all of the preliminaries and the establishing of the facts that Anita is great and I, too, am great, I realize, further, that we are just a great combination.

Now what happens when a press agent and client get together like this? I shall let you in on all the trade secrets, spill the beans, the good and the bad, and you can all become Hollywood press agents. Me? Tomorrow I had better look for another job, in another field.

This is the day when Hoffman and Paladino will "adopt a policy." They'll decide how to build the image of their client. It may be a sex pot. It could be "the girl next door" type or the devoted wife of an adorable husband. It could also be that the client is to become a dumb blonde type or a meany or a goody, goody. Whichever way it goes, it will be interesting, and I generally ignore the pattern and they generally hate me for it. AND this is what makes me so loveable.

All the attention is focused on the slim, trim little doll who narrowly escaped being crowned "Miss America" in 1959, winding up as second runner-up. She has since thanked her lucky stars for having missed the top spot. Instead of basking in a one year period of thin glory, she went on to cop:

A singing spot on the Don McNeill Breakfast Club.

Title of number one female recording artist in 1960.

Title of best vocalist of 1960 by Academy of Television Arts and Sciences.

A recording contract with Carlton Records.

A wedding ring from Bob Green.

A meeting with Eddie Rocco, me. As if I'd let you forget.

Anita Bryant unfolds the story of her life, in all its bare, unadorned, unvarnished aspects. It is still early enough for me to learn that she used to have breakfast of sorghum and biscuits, as a child; that her mother sewed dresses for her, not because of horrible poverty, but because she had nothing better to do with her time; and that daddy was in the oil business. She ran the gamut from giggly girl to glamour girl to Bob Green's girl.

Suddenly Jerry Hoffman bounces to life.

Anita knows something has rung his bell and she just tingles; Bob kisses her; Paladino grins a grin of apprehension; I'm bored.

Jerry's brain is bursting with exuberance to which my groggy mind fails to respond. So he addresses me directly, "Eddie, what do you think of a biography that starts off, 'Anita Bryant is the winningest loser in the history of the Miss America Pageant'?"

Should I tell him?



Anita takes in the scenery — and so do we!



Careful! That chapeau looks mighty dangerous!



The lovely miss spins her latest disk for us.

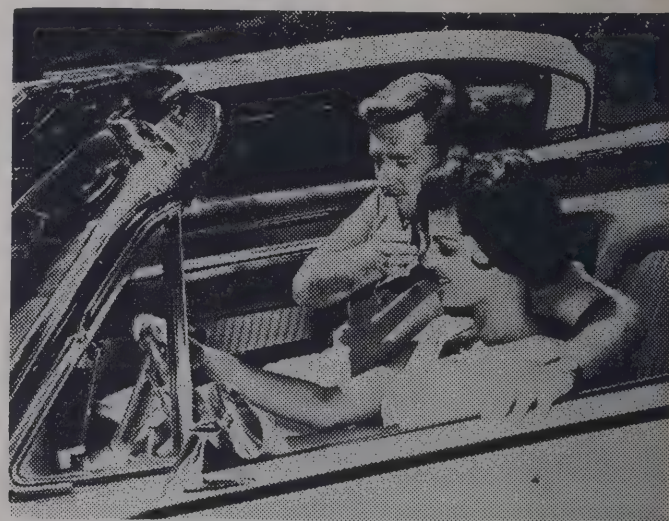




Anita's hubby Bob seems to be a "belter", too!



Looks like she's got Bob up a tree this time!



Who wouldn't go for a spin with this chauffeur?

This is the time, I feel, when one must act completely unimpressed with everything, if he wishes to be impressive. I have spent more time cultivating this than I have at learning how to do my job. This is how I get by.

Oh well, so I ask, "Can't see what she'd have lost if she had won?" And all the time I'm remembering not to look at Bob Green. Reason: My wife has a cousin in Miami who worked for him and Ruthy Berkowitz would burn me at the stake if I so much as belched in Green's direction.

By now, Anita is on the edge of her seat and, with her sparkling eyes focused on me, is enumerating the losses she'd have suffered.

Her voice is so soothing and even comforting. In it, I seem to find a measure of security and assurance and I don't hear a word she's saying. She's just lulling me, yes, even lullabying me. It's in a spot like this that I lose myself and, in fact, the entire drift of what is going on.

As I start to come out of my early morning fog, my eyes are stuck to Anita. This gal's a livin' doll. She's catching my message and gets sorta shift. Ya know, she's uncomfortable and she gets to moving around the room but I don't mind seeing her in action. I follow every move. She drops on a

couch beside Bob and strokes his hair and pets him. Now I know I've reached her.

I wanted to know about the romance which led to her marriage. After all, Bob Green was a big time Miami disc jockey who had thirty girls working for him between his radio show and the dances he promoted.

Anita admits she was afraid of this competition and was surprised the girls didn't resent her. In fact, one girl once called Anita to patch up a little squabble she'd had with Bob. She admits they did look her over carefully, as if she'd have to meet with their approval. After marriage, Bob and Anita decided he should give up his private stock of dolls for his one. He quit his show and took on managerial chores for Anita.

Come to think of it, Anita and Bob must have flipped over me. Sure they did or why would they have asked me to come to Hawaii with them.

Wait a minute, That's across the water too, isn't it?

Anita Bryant gave me a hearty handshake, no kiss, just a handshake but no kiss. I promised to come see these two darling people, Bob and Anita, when I come to their "mosquitoland," Miami.



# ★ STAND BY ME

BEN E. KING

ELMO GLICK

When the night has come  
And the land is dark,  
And the moon is the only light  
we'll see  
No, I won't be afraid,  
No, I won't be afraid  
Just as long as you stand  
Stand by me  
So darling, darling.

Stand by me, oh,  
Stand by me, oh, stand  
Stand by me, stand by me.

If the sea that we look upon  
Should tumble and fall,  
Or the mountain should crumble in  
the sea

I won't cry, I won't cry,  
No, I won't shed a tear  
Just as long as you stand  
Stand by me  
So darling, darling.

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Publishing Co., Inc. and Trio Music Inc.

# ★ GRANADA

DOROTHY DODD

AGUSTIN LARA

Granada I'm falling under your spell,  
And if you could speak  
What a fascinating tale you would  
tell,  
Of an age the world has long for-  
gotten,  
Of an age that weaves a silent magic  
In Granada today.

The dawn in the sky greets the day  
With a sigh for Granada  
For she can remember the splendour  
That once was Granada  
It still can be found  
In the hills all around  
As I wander along  
Entranced by the beauty before me,  
Entranced by a land full of sunshine  
And flowers and song.

For soon it will welcome the stars  
While a thousand guitars  
Play a soft habanera  
Then moonlit Granada will live again  
The glory of yesterday romantic and  
gay.

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Inc.

# ★ CONTINENTAL WITH ME, BABY

LESLIE TEMPLE

Continental with me, baby  
Continental with me, baby  
Continental with me, baby  
Continental with me, baby  
Play it before I'm goin' crazy  
Give me a big strong line  
I want you to give it all the time  
You know we're gonna have a ball  
If you'll just listen to my call  
All night long, oh yeah  
From now on, oh yeah  
Yeah, you slide to the left  
You slide to the right  
You do a little shuffle  
And you keep it real tight  
Take three steps up  
Take three to the side  
You do a little shuffle  
And you do a little slide  
You follow along  
Then you do it once again  
You do the continental  
And you keep it in trim.

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# ★ RUNNING SCARED

ROY ORBISON

JOE MELSON

Just running scared each place we go  
So afraid that he might show  
Yeah, running scared, what would I do  
If he came back and wanted you?  
Just running scared, feeling low  
Running scared, you loved him so  
Just running scared, afraid to lose  
If he came back, which one would you  
choose?

Then all at once he was standing there  
So sure of himself, his head in the air  
My heart was breaking, which one  
would it be

You turned around and walked away  
with me.

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# ★ HELLO WALLS

WILLIE NELSON

Hello, walls, how'd things go for you  
today  
Don't you miss her  
Since she up and walked away  
And I'll bet you dread to spend  
Another lonely night with me  
But, lonely walls, I'll keep you  
company.

She went away and left us all alone  
The way she planned  
Guess we'll have to learn to get along  
Without her if we can.

Hello, window, well I see that you're  
still here,  
Aren't you lonely since our darlin'  
disappeared,  
Well, look here, is that a teardrop in  
the corner of your pane,  
Now, don't you try to tell me that it's  
rain.

Hello, ceiling, I'm gonna stare at you  
awhile,  
You know I can't sleep  
So won't you bear with me awhile,  
We must all pull together or else I'll  
lose my mind  
'Cause I've got a feelin'  
She'll be gone a long, long time.  
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# ★ WALKING ALONE

VIRGIL HOMES

Walking alone through the stillness of  
the night  
I long to hold you, hold you so tight  
But you're not here and I can't find  
your love  
I can't find your love  
Walking alone through the stillness of  
the night  
I look for you but you're not there  
Come from the night and take my hand,  
my love  
Walkin' alone, walkin' alone  
Walkin' alone without your love  
Walkin' alone and I can't find romance  
I long to hold you, hold you tight  
Walkin' alone, all alone through the  
night  
Walkin' alone, all alone, no one to take  
my hand  
Walkin' alone and my blues go with me  
They seem to fall away ev'rywhere  
Hand in hand we go together, nowhere,  
nowhere  
Walkin' alone, walkin' alone  
Walkin' alone without my love, ooh, ooh  
Walkin' alone, I cannot find her  
Walkin' alone, I cannot find her  
Love has left this heart of mine.  
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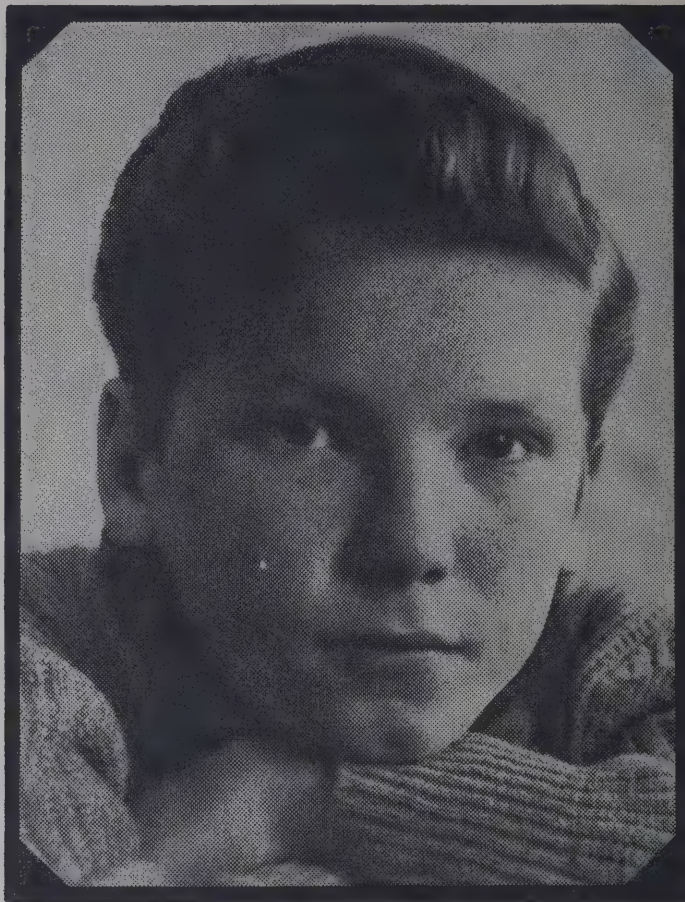
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# EDDIE HODGES

## Little MAN WITH A BIG VOICE



*This Young Fellow Has Piled Up A Wealth Of Show-World Know-How In Just A Few Short Years . . .*

One memorable night on Broadway, young Eddie Hodges brushed the red hair out of his eyes and stepped before the footlights to captivate audiences and critics alike with his rendition of "Gary, Indiana" in the smash hit "The Music Man." When the curtain came down, Eddie had won hugs, hearts and hurrahs.

He continued to do the same for 405 performances of the Meredith Willson stage musical until producer-director Frank Capra and actor-producer Frank Sinatra saw him — and signed him. Eddie's youthful signature was placed on a film contract to make his screen debut in the coveted role of Frank Sinatra's son in the movie version of the Arnold Schulman comedy-drama, "A Hole In The Head," which was released by United Artists.

Eddie's history is short in years but long in experience. He was born on March 5, 1947, in Hattiesburg, Mississippi. Eddie no sooner graduated kindergarten than his family moved to New York where his father, John Hodges, became night manager for one of the top Gotham Hotels. According to his dad, Eddie's great interest in singing and music started "in the highchair." When he got a little older he'd pull a chair up to a jukebox and listen for hours and hours — if his nickels held out.

Eddie did some vocalizing for local social clubs in Mississippi and won plaudits for his tremendous memory and perfect pitch. When the Hodges family to New York in 1953 they decided to let Eddie really go to work at becoming a professional singer. Mr. Hodges took his son on an interview for The Jackie Gleason Show. The result: Eddie was interviewed Thursday and the following Saturday went on the show doing an imitation of Johnny Ray which literally brought the

house down. Eddie made many other TV appearances on the top New York television shows following his Gleason debut.

However, one day, while walking down Fifth Avenue, a talent scout noticed a small redhead boy. It was Eddie under the hair and the scout was from the TV show "Name That Tune." She invited Eddie to come in for an interview. The interview led to an association with the show which netted the little boy seven weeks work and \$25,000. The money is now in the bank for Eddie's "old age."

Thousands of viewers saw Eddie on the show including Meredith Willson's wife who spoke to her husband and producers Morton DeCosta and Kermit Bloomgarden about him. At the time the three gentlemen were preparing a Broadway musical titled "The Music Man." They had interviewed more than 600 boys for a key role. Eddie was asked to come in and read for them. The part was his an hour later.

It was while the play was in its opening run in Philadelphia that Eddie got his biggest break. Frank Loesser, one of the leading backers of the production, and star Robert Preston decided to give Eddie a chance to sing one of the show's most important tunes, "Gary, Indiana." The rest is theatrical history.

Eddie's family has attempted to raise their young star "like any other child." Eddie gets to make many of his own decisions, especially with regard to his career in show business, but the family makes sure he allots time to play with the neighborhood kids. Eddie likes rock 'n' roll, baseball, football and swimming, movies and "any kind" of television. His favorite book is "Huckleberry Finn" and he hopes to some day play the role on the stage, screen or television. And he will — you can bet on that!



## ★ FOOL THAT I AM

FLOYD HUNT

Nothing to say but goodbye  
No use to worry or cry  
Ev'rything's gone wrong  
So, darling, this is so long, so long.

Fool that I am for falling in love with you

Fool that I am for thinking you love me, too

You took my heart, then played the part of little coquette

My dreams just disappeared like the smoke from a cigarette

Fool that I am for hoping you'd understand

And thinking you would listen to the things I'd planned

But we couldn't see eye to eye

So, darling, this is goodbye

But I still care, fool that I am.

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## ★ LOOSE TALK

FREDDIE HART

So long we've been married  
Life's burdens we've carried  
Tho faith kept us humble  
And made our love true  
But plans that we make up  
Someone seems to break up  
Oh, darlin' what else can we do.

When I go out walkin'  
There's lots of loose talkin'  
They say we're unhappy  
And we'll break apart  
But darlin' it's not true  
Because I still love you  
And I do with all of my heart.

They say you are leavin'  
That you are deceivin'  
But you tell me  
They say the same about me  
But we'll show them they're wrong  
That loose talk will do harm  
And hope that the truth they will see.

We may have to leave here  
To find peace of mind, dear,  
Someplace where we can live  
A life of our own  
For I know you love me  
And happy we could be,  
If some folks would leave us alone.  
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## ★ BARBARA ANN

FRED FASSERT

Ba-Ba-Ba-Barbara Ann  
Ba-Ba-Ba-Barbara Ann  
Barbara Ann, take my hand, Barbara Ann

You got me rockin' and a rollin'

Rockin' and a rollin'

Went to a dance

Looking for romance

Saw Barbara Ann

So I thought I would take a chance

Ba-Ba-Ba-Barbara Ann

Ba-Ba-Ba-Barbara Ann

Played our favorite tune

Danced with Betty Lou

Tried Peggy Sue

But I knew they wouldn't do

Ba-Ba-Ba-Barbara Ann

Ba-Ba-Ba-Barbara Ann

Barbara Ann, Barbara Ann

Barbara Ann, Barbara Ann.

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## ★ LOVE HURTS

BOUDLEAUX BRYANT

Love hurts, love scars, love wounds  
And mars any heart not tough, nor strong enough

To take a lot of pain, take a lot of pain

Love is like a cloud, holds a lot of rain

Love hurts, love hurts

I'm young, I know, but even so

I know a thing or two I've learned from you

I've really learned a lot, really learned a lot

Love is like a stove, burns you when it's hit

Love hurts, love hurts

Some fools rave of happiness, blissfulness, togetherness

Some fools fool themselves, I guess

But they're not fooling me

I know it isn't true, no, it isn't true

Love is just a lie made to make you blue

Love hurts, love hurts.

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## ★ THE SEED OF LOVE

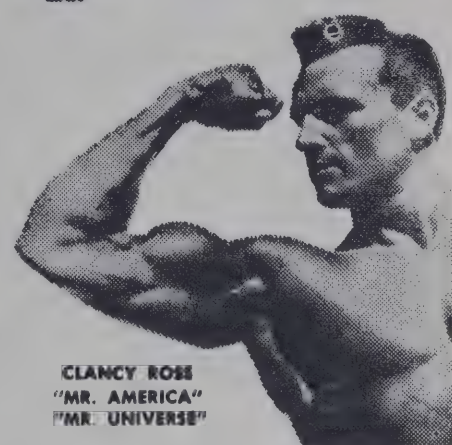
DAVID P. JONES

When you plant a seed  
Something must grow  
When you fall in love  
Your heart will glow  
When the lips respond  
You will know  
That you've planted  
The seed of love  
In the beginning  
God made the earth and the sky  
He planted a seed  
For just you and I  
We have no wants  
We have no need  
All we have to do  
Is plant a little seed  
Oh, the warmth from the sun  
Makes the wild flowers grow  
Drops, drops of rain  
Makes the rivers flow  
Even they  
In Mother Nature's Way  
Have planted the seed of love.  
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In Canada: Mail to Joe Weider, 2875 Bates Road, Montreal, Quebec.





The Surfers, four native Hawaiian boys, didn't meet or dream of becoming recording artists until they attended Glendale Junior College in Southern California. They are Clayton Naluai-leader of the group, Alan Kalani, Pat Sylva, and Bernie Ching. The fresh arrangements utilized on their Hi-Fi recordings and during night club appearances, are their own. They accompany themselves on the bass, guitar, ukulele, drums, vibes and trombone. The result is the sound of voices chording like the brass section of an orchestra.

enrolled approximately at the same time at Glendale Junior College. Since they were four Hawaiians in a strange school, they became good friends. All joined the A cappella choir and when special assemblies were held, the boys asked to sing songs from their home, Hawaii. The lads, dubbed "THE SURFERS" by a fellow student, Phil Vaughan, were soon besieged to play at proms, fraternities, and sorority functions.

In 1958, Vaughan invited them to sing at his fraternity banquet. There, he recorded their performance on his own equipment and presented it to the Hi-Fi Recording Company in Hollywood. The firm immediately signed the boys for their first album, "On The Rocks." It was a smash!

A summer of TV and radio appearances followed, then back to Hi-Fi for a holiday album entitled "Christmas From Hawaii." Disneyland beckoned for them to entertain on the Tahitian Ter-

race where they were held over four weeks. Back to recording again with Les Baxter's orchestral background, titled "High Tide," an exotic change of pace.

After a successful engagement at they appeared at the Stardust Hotel in Lake Tahoe's beautiful Wagon Wheel, Las Vegas drawing such tremendous business that, although their contract was for six weeks, they stayed SIX months!

The boys did some TV shows, recorded "Tahiti," their biggest album to date, and then opened at the Flamingo Hotel in Las Vegas. The talented Surfers, spotted at the later hotel by windy city big-wigs, were set, on the spot for a starring stint at the elegant Edgewater Beach Hotel, Chicago. They broke the existing attendance record! Las Vegas beckoned again (for the third time) and an engagement at The Thunderbird Hotel became another 1960 realization for the quartet and their manager, Phil Vaughan.

The group also starred in the lounge of the world famous Sands Hotel. This was their fourth appearance in Las Vegas in one year which established a new record in the entertainment industry.

The year also included a triumphant return to Hawaii and their appointment, by producer Hal Wallis as technical advisors on "Blue Hawaii," an Elvis Presley film. Additionally, "The Islands Call, their latest Hi-Fi release, is finding favor on the nation's charts.

## ★ ANOTHER LONELY GIRL

ROY ORBISON JOE MELSON

Each time I hear some poor girl cry  
See the tears in her eyes  
It always breaks my heart in two  
When there's nothing I can do for her  
She's just another lonely girl  
If I could take them one by one  
And teach them how to have lots of fun

Make them fall in love with me  
Hmm, hmm, there'd never be  
Another lonely girl  
Another lonely girl, another lonely girl  
Hmm, hmm, there'd never be  
Another lonely girl  
Now, it's not fair that they should cry  
And be so all alone  
Love should treat them tenderly  
Never treat them wrong  
Oh, no, there shouldn't be a lonely girl  
I know how it feels to love someone  
I know how it feels to part  
So if some lonely girl gives me her love

I'll never break her heart  
Oh, no, she'll never be a lonely girl  
Another lonely girl, another lonely girl  
Another lonely girl, hmm, hmm  
She'll never be another lonely girl.

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## ★ FOOLIN' 'ROUND

HARLAN HOWARD BUCK OWENS

I know that you've been foolin' 'round  
on me right from the start  
So I'll take back my ring  
And I'll take back my heart  
And when you're tired of foolin' 'round  
with two or three  
Come on home and fool around with me.

I wasn't foolin' 'round the day I said,  
"I do"

But many a night I've wished that I  
was foolin', too  
I know it's foolish takin' all this misery  
But when it's you, a fool I'll always be.

So, honey, fool around  
You'll know right where I'm at  
Don't worry if I'm lonesome  
'Cause I'm used to that  
And when you're tired of foolin' 'round  
with two or three  
Then come on home and fool around  
with me.

(c) Copyright 1960 by Central Songs, Inc.

## ★ SOME KIND OF WONDERFUL

KING GOFFIN

Wonderful, wonderful, wonderful  
All you have have to do is touch my hand

To show me you understand  
And something happens to me  
That's some kind of wonderful  
Anytime my little world seems blue  
I just have to look at you  
And everything seems to be  
Some kind of wonderful  
I know I can't express  
This feeling of tenderness  
There's so much I want to say  
But the right words don't come my way  
I just know when I'm in your embrace  
This world is a happy place  
And something happens to me  
That's some kind of wonderful.  
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# ★ YOU CAN DEPEND ON ME

CHARLES CARPENTER LOUIS DUNLAP  
EARL HINES

Dear one, you were all I had,  
And that's why I feel so bad,  
To think that you will be so far away  
Love's a game where stakes are high,  
So before we say, "Goodbye,"  
I've only this, my farewell words to say:

Though you say we're through,  
I'll always love you,  
And you can depend on me  
Though someone you've met  
Has made you forget,  
You know you can count on me

I wish you success,  
Loads of happiness,  
But I must confess, I'll be lonely;  
If you need a friend,  
I'm yours to the end,  
And you can depend on me.  
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# ★ SO FAR AWAY

ROCHELLE HENDERSON MELVIN  
SATCHELL

I want to love you, baby,  
But you're so far away.  
I want to hold you, baby,  
But you're so far away.

Darling, darling, when are you coming home?

I want to squeeze you, baby,  
But you're so far away.  
I want to kiss you, baby,  
But you're so far away.

Darling, darling, when are you coming home?

You left me in September to return I  
don't know when;  
But all I want is to hold you,  
But darling, I can't say when.  
I want to thrill you, baby,  
But you're so far away.

I want to please you, baby,  
But you're so far away.  
Darling, darling, when are you coming home?

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# ★ HOW COME

WALDENSE HALL RUTH HUDSON  
OTIS BLACKWELL

How come, how come, oh  
How come, how come, oh.

I remember when you kissed me  
I used to hit the floor  
Well, now, oh baby when you kiss me  
I don't hit the floor no more  
How come (how come)  
Tell me how come (how come)  
Baby, I don't hit that floor no more,  
how come.

I remember when you held me  
I used to burn like fire  
But, now, oh baby when I hold you  
I don't get that burning desire  
How come (how come)  
Tell me how come (how come)  
Baby, there's no fire and no desire,  
how come.

What can the matter be?  
Why should it be this way  
Is there something wrong with me?  
Please don't be ashamed to say.

Well, I remember when you answered  
My every beck and call  
But, now, oh baby, when I want you  
You don't hear my call at all.  
Tell me how come (how come)  
Baby, you don't hear my call at all,  
how come.

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# THE ROCKIN' GROUPS

## THE REGENTS



"Ba-ba-ba Barbara Ann" — does this sound familiar to you readers? This song has been rockin' the nation for the past three months. The group that gained recognition with this song is a new bunch of really swingin' singers called "The Regents."

As soon as "Barbara Ann" was released, it started zooming, and in two weeks was riding the high road to hitsville. The Regents are all newcomers to the music business and each member is only too happy with the success they have obtained through their big hit record.

The group consists of five rockers — Charles Fassett, Anthony Gioragna, Gaetono Villari, Salvatore Cuomo and Donald Jacobucie. The group was new but abundant with talent. Once practically unknown, except to their own small group of select friends, and now teenagers all over the country were asking each other if they had heard the great new song "Barbara Ann" by The Regents. This record was in demand everywhere. The most common statement in record shops around the country was "I'd like a copy of 'Barbara Ann' by The Regents." It didn't take those swinging cats long to get on the top of the heap, and they surely were riding high.

Each one of the boys has his individual energetic spark that makes them the vivacious and vibrant group they are. The tune they sang was bound to be a hit. It's a fast stompin', hand clappin', foot tappin' winner; just what our teenagers like. Great to listen to, great to dance to, and a great big hit all around. What more could you ask for?

Ask any members of the group who their favorite girl is. There in no hesitation before they answer "Barbara Ann."



## THE DIAMONDS

Look who's back with another hit — The Diamonds. Do you remember "Little Darlin'" and "The Stroll"? How can you forget? Here's another one to add to your list of mem'ries — the revival of "One Summer Night." One word is needed to describe the job they do with this song — "SUPERB"; only one word needed to describe the group that sings it — "WONDERFUL."

The men who make up the group are Dave Somerville; Mike Douglas, (comic of the group); John Felton and Evan Fisher. They all loved music and were introduced to each other by a mutual friend. They got together as a group because they thought the music they made together was real groovy — the public thinks so, too.

Class, clarity and sparkle are the trademarks of the group. They also score a couple of points for their arrangement of music. The Diamonds have gone on to record many hit tunes on the Mercury label and have appeared on leading television shows such as The Steve Allen Show, The Perry Como Show, The Jimmy Dean Show, plus a host of others. The boys have also been in demand for personal appearances and have performed in many of the leading clubs, theatres, ballrooms and auditoriums throughout the country and their native Canada.

Now, "One Summer Night" has them on the record bandwagon again. This song is an old favorite that many of us consider a little special and The Diamonds relive the mem'ries for us. Theirs is a never-ending success story. As the years go by, we will see The Diamonds living up to their name and glittering with brilliance all over the country. The fame is theirs, and the pleasure of their music is ours.





# ★ WHY, WHY, BABY

DAVID P. JONES

Why, why, baby  
Tell me you love me  
Why, why, baby  
Don't you let me be  
Why, why, baby  
Why don't you set me free  
Why, why, baby  
Try to break my heart  
Why, why, baby  
Do we have to part  
Why, why, baby  
Tell me you love me a lot  
I told you I love you  
And we'll always be  
Close to each other  
Till eternity  
I will forgive you  
'Cause I love you so  
Why, why, baby, why  
Please, please, baby  
Please come back to me  
Without your loving  
I'm in misery  
Why, why, baby  
Don't you love me.  
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# ★ YOU'RE ONLY YOUNG ONCE

RUSSELL FAITH ROBERT MARCUCCI  
PETER DE ANGELIS

Let yourself go, for don't you know  
You're only young once  
Laugh and have fun, love's on the run  
You're only young once  
Give love a taste, don't be a waste  
Fall into love's thrill  
For you will find  
That old father time does not stand still  
Don't sit and wish your life away  
You're only young once  
Get in the swing, do everything  
That your young heart wants  
What you have now won't always last  
So give it one big blast  
Don't be a fling that wasn't flung  
Don't be a bell that hasn't rung  
Don't be a guy wishing he had  
Don't be a girl that winds up sad  
Join the fun club and be among  
The only young once.  
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# ★ WILL MY BABY BE WITH ME?

KENNETH HEAD ROBERT MOSELY

Will my baby send for me  
When I need her most  
Will she be far away  
When I want to hold her close  
When my friends turn their back on me  
Will my honey just stand by me  
Will my baby be with me  
When I need her most.

Will my baby be with me  
When I don't know what to do  
When I'm up and when I'm down  
Will she be there to carry me through  
When I've done the best I can  
Will my baby just understand  
Will my baby send for me  
When I need her most.

Will my baby send for me  
When she needs someone to love  
Will my baby depend on me  
Tell me I'm the one she's thinking of  
If I stumble or if I fall  
Will my baby please hear my call  
Will my baby be with me  
When I need her most.  
(c) Copyright 1961 by Gil Music Corp.

# ★ WHEN I GO TO SLEEP AT NIGHT

MARGO MEDRESS

When I go to sleep at night  
I say a pray'r, hope you care  
When I go to sleep at night  
I thank the Lord you are there  
I dream of you the whole night thru  
When I go to sleep at night  
You're the sweetest girl  
That I could ever know, love you so  
When you're close to me  
My heart is all aglow, don't you know  
I love you so, it's true  
My dream are all of you  
When I go to sleep at night  
Angels and stars that shine  
Thanks for this love divine  
My dreams have all come true  
Thanks for the gift you sent from up above  
An angel, till my life on earth is thru  
Now I go to sleep at night  
I say a pray'r, know you care  
When I go to sleep at night  
I'm sure the angels heard my pray'r  
It's you that I adore  
For now and ever more  
When I go to sleep at night.  
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# ★ TEN YEARS AGO

BUDDY GUY  
If I could just call back ten years ago  
What I would do no one would ever  
Ooh, if I could just call back ten years ago  
What I would do one one would ever know  
You've got the life of livin' now  
It just don't seem to be happy to me, no more.

The years have been so many sad, sad years  
People, since I really had my fun  
You're the only person I need now, baby  
To keep tellin' me, "Son, your life has just begun."  
I guess I'll have to forget all about position  
And try to live my life just as it is  
Ooh, I guess I'll have to forget all about position  
And try to live my life just as it is  
Ooh, but I won't have nobody to remember me  
I would just like to come back to you.  
Copyright 1961 by Arc Music Corp.


# ★ YES, THEY DO

LEE THOMAS ALONZO TUCKER  
GORDON EVANS

If someone should inquire  
If your kisses set me on fire  
Blazing high, high as the sky  
I will show  
Yes, they do, oh-ho, yes, they do  
If someone should remark  
How your smile brighten the dark roads  
We call misery  
I will show  
Yes, they do, oh-ho, yes, they do  
If you are true  
Here's what I'd do  
I'd give you my ring and marry you, too  
Build you a castle and raise a family  
We'd grow old together, here on heaven, too  
If my kisses make you feel  
Like you can throw a mountain over a hill  
And when I'm through kissing you  
Then you'll shout  
Yes, they do, oh-ho, yes, they do.  
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## ★ JEANNIE'S WEDDING

WINFIELD SCOTT DOROTHY GOODMAN

I went to Jeannie's wedding, my dreams  
all torn apart  
I had to see that someone, who had  
stolen Jeannie's heart  
I looked at her and I could see he  
claimed her for his own  
I sat and watched and felt so all alone.

The wedding march had started and they  
played "Here Comes The Bride"  
I stood there brokenhearted as she  
passed right by my side  
My heart cried out with sorrow as my  
Jeannie looked my way  
This should be your and Jeannie's  
wedding day.

She whispered to me softly, "Speak  
now or hold your peace"  
I answered with emotion, "My love  
will never cease"  
Then quietly she told the groom, "Our  
love can never be"  
He stepped aside and Jeannie married  
me.

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## ★ I TALKED TO YOU (On The Telephone)

PAUL ANKA

I talked to you on the telephone  
Like lovers often do  
The words that I hear are so sincere  
Oh, I know, yes, I know  
It's really love  
I love you, oh, how I love  
Much more than you'll ever know  
Tho' we're miles apart  
You remain in my heart  
Oh, I know, yes, I know  
It's really love  
The nightingale  
They sing their song of love  
Songs that remind me of you  
I can see, see your face  
Oh, such a face  
And it thrills me thru and thru  
Oh, oh I need you  
Oh, I need you  
Like the stars need the sky  
In my heart there's a beat  
It will always repeat  
Oh, I know, yes, I know  
It's really love.

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## ★ HEY LOVER

KENNETH HEAD

Hey lover  
Hey lover  
Hey lover  
Lover look who's a cryin' now.

You went around, tryin' to be cool  
Tryin' to play me for a doggone fool  
You took my heart, and broke it in two  
You left me helpless, sad and blue.

Hey lover  
Hey lover  
Hey lover  
Lover look who's a cryin' now.

I found me, a somebody new  
She doesn't treat me, the way you do  
My new baby, she treats me right  
She tells me, "Daddy, just squeeze me  
tight."

Hey lover  
Hey lover  
Hey lover  
Lover look who's a cryin' now.  
(c) Copyright 1961 by Gil Music Corp.

## ★ LOVE THAT I'M GIVING TO YOU

JIMMY WISNER PETE DE ANGELIS

Here are my arms, here are my lips,  
Here is a love that is true  
Here is a heart that is longing for you  
Don't hesitate, don't make me wait  
Make all my dreaming come true  
Take all he love that I'm giving to  
you

We've only met and yet  
I've fallen very much in love with you  
Some how I feel I've known you all of  
my life

I've never known a girl as pretty  
I've never known a girl as warm  
I've never loved a girl as much as I  
love you.

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## ★ DEAR ONE

WALDENSE HALL DAVID E. PARKER

Dear one, dear one, dear one, dear one,  
Anything from you will do  
Anything from you will do  
As long as it's part of you.

In your next letter, darling  
Don't write a line  
Smear it with kisses  
And I'll know that you're mine.

Send me old pictures  
That you don't use  
To see your smiling face  
Should bring good news.

A button from your sweater  
That you don't wear  
But even better, darling  
A lock of your hair.

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## ★ LONELY TOMORROWS

LARRY KOLBER JACK KELLER

Lonely tomorrows, lonely tomorrows  
Lonely tomorrows without you  
I recall the day  
I watched you walk away  
Burning tears kept falling all the time  
And it hurts to know  
That I've got nothing left  
But a love that never can be mine.

I remember still  
The day when you were mine  
Sharing ev'ry dream and ev'ry prayer  
Now you've gone and left  
I've got a broken heart  
Broken by a girl who never cared.  
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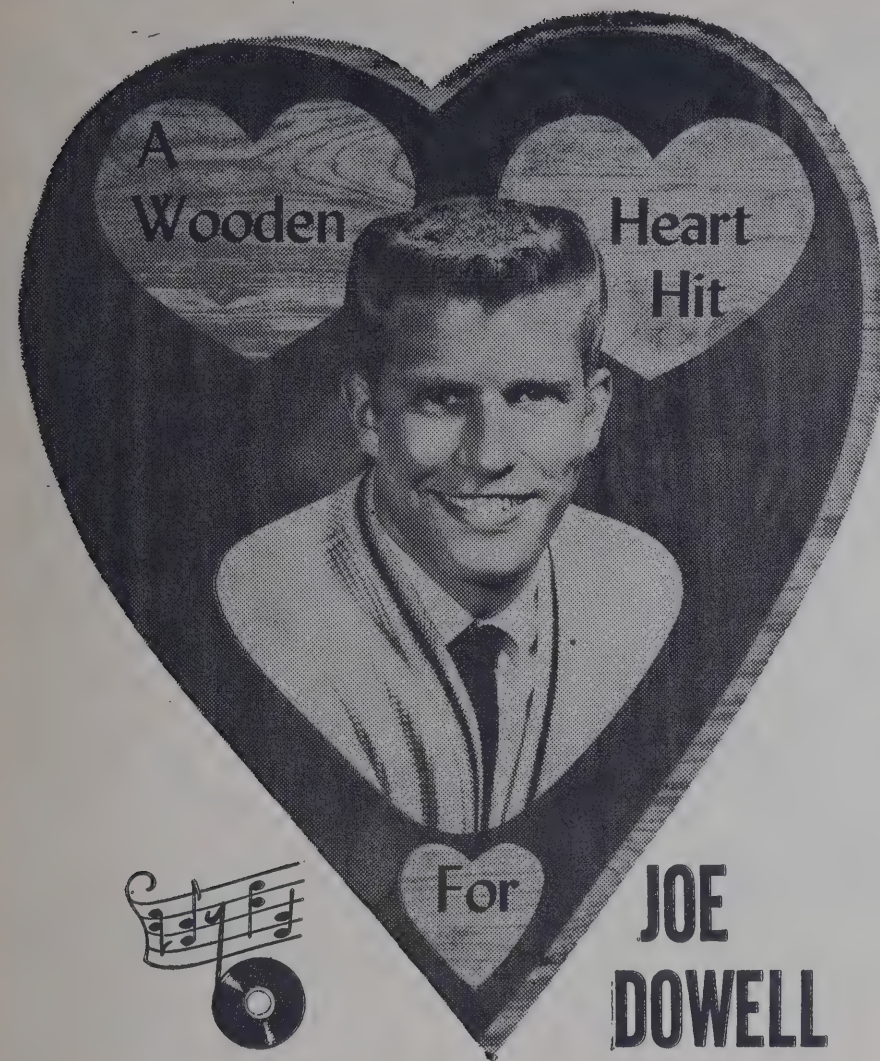
## ★ I'M GONNA KNOCK ON YOUR DOOR

AARON SCHROEDER SID WAYNE

I'm gonna knock on your door  
Ring on your bell  
Tap on your window, too  
If you don't come out tonight  
When the moon is bright  
I'm gonna knock 'n' ring 'n' tap  
Until you do  
I'm gonna knock on your door  
Call out your name  
Wake up the town, you'll see  
I'm gonna whoo-hoot and howl  
Like a lovesick owl  
Until you say  
You're gonna come out with me  
Hey, little girl,  
This ain't no time to sleep.

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## Young Hoosier Uses "New" Gimmick — His Own Naturally Rich Singing Voice!

Chances are, upon sight, you might guess that Joe Dowell is a singer — then again, you might not. Because six foot, blond, blue-eyed Joe might just as easily pass as a member of the U.S. Olympics Swimming Team. Or you might figure him to be a bright young actor destined to become a leading man in movies and or on TV. But whatever you guess, you'd agree he'd look good at it — whether it were singing, swimming, riding a horse or driving a truck.

In the months to come, the nation will be watching Joe Dowell sing. And, good as he will look at his job, he will sound even better. He's that rare combination: handsome, talented and a gentleman. He's a young girl's kind of dream and he's a man's kind of man.

It figures then, that Joe Dowell is a fellow you just naturally want to see good things happen to. And good things are in store, to be sure. His first release for Smash Records, "Wooden Heart" backed with "Little Bo Peep" is in the record stores and the files of the nation's deejays. And because Joe has a fine voice and a unique style, his records sell from the stores and spin from the deejays' turntables.

Kindly make a mental note right about here, if you will. The voice you will hear on Joe Dowell's records will not be product of gimmicked up studio

engineering devices which can make most anybody sound like a singer. His voice is a product of the good Lord and it sounds just fine belting out a song anywhere Joe decides to sing one.

Joe was born nineteen years ago in Bloomington, Indiana. At the time, his mother and late father were students at Indiana State Teachers' College. His home is now in Bloomington, Illinois, where his mother teaches high school English and Latin and his seventeen year-old sister, Susie, is a student. He is a student at the University of Illinois where he majors in radio and television. And for three seasons, Joe has instructed swimming courses and served as lifeguard at a General Electric Company pool in Illinois.

Of course, Joe has a dream — to become a successful singer-songwriter. And, though this is the beginning for him — his career is in its infancy — he already possesses the tools for his chosen trade. Joe has a warm, wonderful, gifted voice. And he has a stack of songs to prove he is a good writer.

Some hopefuls in the music world make it. Some don't. But here's a young man — the name's Dowell — Joe Dowell — here's a young man who will make it, sure as those know him will soon be saying, "Joe Dowell, well, I'll be. I knew him when . . ."

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<p>Ed Sale's famous 66-page Secret System which teaches you to play a beautiful song the first day, and any song by ear or note in 7 days. Includes 52 photos, 87 finger placing charts. Shows how to tune, keep time, build chords, bass runs, dance chords, swing, etc. PLUS 110 popular and western songs (words and music) <b>WORTH \$3.00</b></p> <p>PLUS Ed Sale's Special Chord Finder of all the chords used in popular music. <b>WORTH \$1.00</b></p> <p>PLUS Ed Sale's Special Guitarist's Book of Knowledge. <b>WORTH \$3.00</b></p>	<p><b>TOTAL VALUE \$700</b></p> <p><b>All Yours For Only \$298</b></p> <p><b>If You Order Now</b></p>
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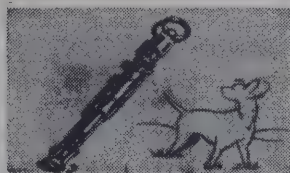


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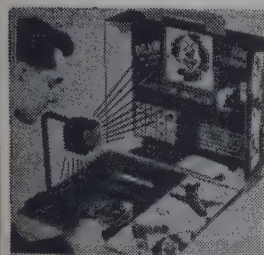
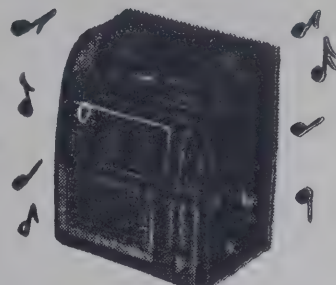
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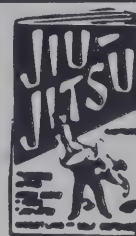
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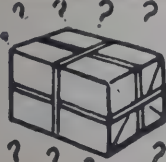


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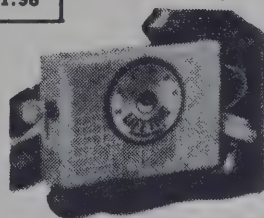
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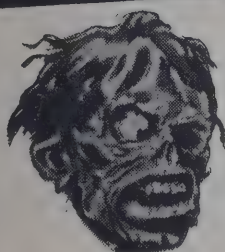
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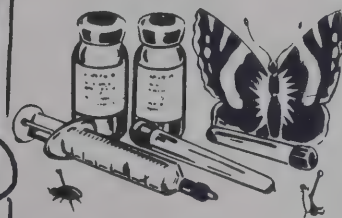
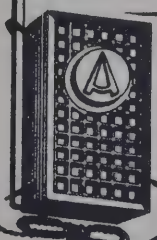
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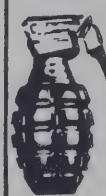
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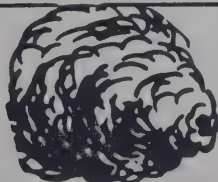
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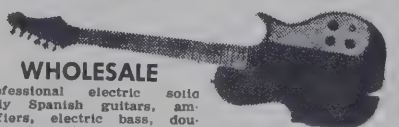
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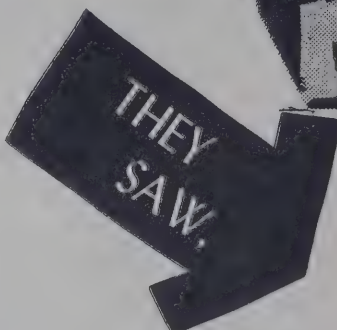
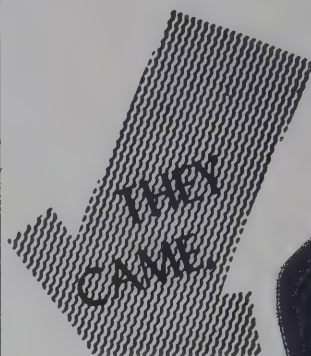
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# THE GAYLORDS



Two fellows who sound like four other fellows — a duo of recording artists with enough personality, enthusiasm, and richness of voice to make you think you're listening to a well-blended quartet — that's The Gaylords.

This numerical confusion was not arrived at easily. Some years back when The Gaylords made their debut as one of the first male vocal groups in the recording field, Burt Bonaldi and Ronnie Gaylord had a third partner. When after a certain period of time and success this third member dropped out, Burt and Ronnie, refusing to feel decreased, merely increased their multiplicity of talents until they arrived at their current doubled-entertainment equation.

Burt and Ronnie are Detroit (Michigan) born, of Italian-American parentage. They started out in local amateur and small cafe shows as a comedy act, with only slight accent on their singing ability. Eventually Mercury Records, with a sharp eye for spotting off-beat talent, tapped them for a recording contract. Then all concerned got busy on a frantic search for material with enough impact to establish The Gaylords solidly on wax.

Burt's father, Bonaldo Bonaldi, felt he knew a bit about public tastes since he had been disc dealer for many years. His suggestion was that the boys specialize in those wonderful, romantic Italian songs that were a part of their family heritage. Translating these sun-warmed and Latin-loved airs into English, The Gaylords started not only their own style of today, but a tune-trend later adopted by Sinatra, Dean Martin, Al Martino, Rosemary Clooney and other singers.

Immediately successful, The Gaylords hit the top of the hit charts with such Mercury platters as "From The Vine Came The Grape," and "The Little Shoemaker." "Shoemaker," in fact prov-

ed such a smash that it was repackaged for the children market on Mercury's Playcraft label. Following with a half-dozen equally successful sides in the same home-grown continental flavor, the boys also lapsed into pure Americana at times for such hit-recordings as "Who's Going To Take You To The Prom?"

Albums such as "Let's Have A Pizza Party," and "That's Amore," brought The Gaylords a fan letter from a reviewer, a paisano like themselves.

"Listening to you," he wrote, "I can remember the fun we had at the Italian picnics of a Sunday, when, after the food was gone, and the bocci games begun, a group of hearty voices would gather for a song-fest. All of the selections in your albums are the ones they would sing, and the hills would ring with their voices. Even now, if I close my eyes I can visualize the scene, and faintly hear the singing. Thanks, fellows —"

However, fun-loving and song-loving fans of every national extraction like listening to The Gaylords, on record and in person. They've crammed theaters and packed night-clubs all over the United States and Canada. Combined with their talent for richly romantic tunes, they possess a shattering sense of comedy that rattles the roof when they get going on their take-offs on country git-tar music, on Elvis, and a French routine on "Lucky Pierre."

Accomplished instrumentalists, the duo's policy is still to set, rather than follow trends. Among innovations, is their unusual use of the marimba and mandolin on many of their recordings. Their minds are full of progressive ideas about arrangements, instrumentation, but mostly about their futures. They have a burning desire to do leading roles in a Broadway show. Meantime, however, they're keeping their terrific tonsils warmed by basking in the TV, cafe, and hit-disc spotlight!



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**INTERLOCKING HANDS  
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dresses too!

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**"THE INTERLOCKING HANDS  
OF FIRM SUPPORT"\***

Look at the illustration and see for yourself how Tummy-Slim takes in the front bulge. Only Tummy-Slim has the "Interlocking Hands of Firm Support."\*

\*T.M. Reg. U.S. Patent Office

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**NO LACES — NO STEEL RIBS**

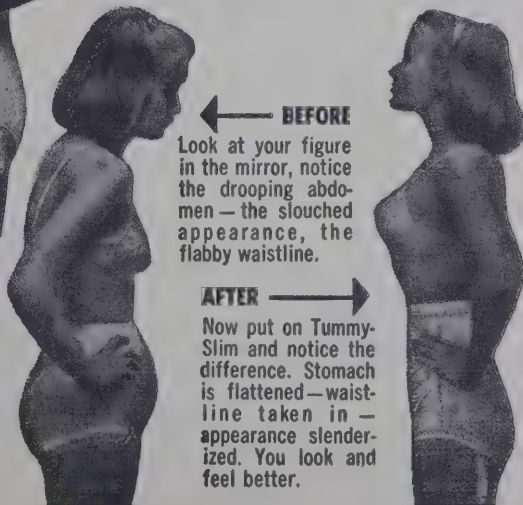
Tummy-Slim has no laces or steel ribs to bother you or irritate the tender skin. Tummy-Slim supplies "hold-in" power comfortably, correctly and differently.

**BEFORE**

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Now put on Tummy-Slim and notice the difference. Stomach is flattened — waistline taken in — appearance slenderized. You look and feel better.





## ★ DOG HOUSE

DAVE BARTHOLOMEW R. C. GUIDRY

You sit and watch T.V. all day long  
My supper's never ready when I get home  
I don't know what you're doin'  
Better start improvin'  
Gonna find yourself in the dog house tonight.

You talk too much 'til your throat gets sore

You never wash the dishes and my clothes no more

You ain't crazy, you're just lazy  
I've never seen a girl like you  
I must have been completely out of my mind

When I told the preache. "I do"  
You write to your mother ev'ry day  
But she only lives 'bout a block away  
I don't know what you're doin'  
Better start improvin'  
Gonna find yourself in the dog house tonight.

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## ★ STICK WITH ME BABY

MEL TILLIS

Ev'rybody's been a-talkin'  
They said our love wasn't real  
That it would soon be over  
That's not the way that I feel  
But I don't worry, honey  
Let them say what they may  
Come on and stick with me, baby  
We'll find a way, yes, we'll find a way.

Ev'rybody's been a-talkin'  
Yes, the news travels fast  
They said the fire would stop burning  
That the flame wouldn't last.  
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## ★ JUST FOR OLD TIMES SAKE

HANK HUNTER

JACK KELLER

Although I know you said goodbye to me

I can't help thinkin' how it used to be  
I guess I'll always be in love with you  
I can't forget the things we used to do.  
Oh, darlin', just for old times sake  
Pretend our love's still new  
And say that you're still mine  
Just for old times sake.

I know that if once more we share a kiss

You'll realize that it's a thrill you miss  
That old time feelin' deep within your heart

Would make you give our love a brand new start.

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## ★ WILD IN THE COUNTRY

PERETTI

CREATORE

WEISS

A rose grows wild in the country  
A tree grows tall as the sky  
The wind blows wild in the country  
And part of the wild, wild country am I

Wild, wild like the deer and the dove  
Wild and free is this land that I love  
A dream grows wild in the country  
A love grows tall as the sky  
A heart beats wild in the country  
And here with a dream in my heart  
Heart of the wild, wild country of mine

Heart of the wild, wild country of mine.

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## ★ YOUNG AND LONELY

RICHARD MULLAN

HAMISH MENZIES

To be young and lonely  
It seems so unfair  
To be young and lonely  
In a world that doesn't care.

A world where they don't realize  
We're not children any more  
A little understanding  
That's all we're asking for.

To be young and lonely  
I know what it means  
To be young and lonely  
But I still have my dreams.

They can't stop me from dreaming  
And if my dreams come true  
I know I'll find someone  
Who's young and lonely, too.  
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## ★ YOU DID IT

OLLIE JONES

You don't know what hurting is  
Till a man cries  
Little girl, as tender as you are  
You made a man cry  
When you get that choking feeling  
So bad you can hardly speak  
You fight with all your power  
But still the tears roll down your cheek  
Little girl, I never would believe  
You'd make a man cry  
You took my heart, filled it full of pain  
I cried, oh, how I cried  
Yes, you did it, you did it  
You know darn well you did  
And I'll never be the same  
A woman's love is such a hurting thing

It'll make a man cry.

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Robert Horton

Rock Hudson

Tab Hunter

Will Hutchins

Michael Landon

Sophia Loren

Carol Lynley

Jayne Mansfield

Doug McClure

Gardner McKay

Sal Mineo

Ricky Nelson

Hugh O'Brian

Tony Perkins

Elvis Presley — 8 poses

Dorothy Provine

Jon Provost

Debbie Reynolds — 4 poses

Dale Robertson

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# AROUND THE D.J. BEAT

MEET  
MURRAY THE K

(CONTINUED

FROM PAGE 12)

collapsing, he established his own advertising agency, and did radio packaging besides. Whether it was through his accounts or because of his strong love for sports, many of his friends seemed to be baseball players. Before he knew it, he began managing them off-diamond, and because his list of baseball clientele built up so rapidly, he finally had to sell his agency and began working with the players full-time. Some of the baseball personalities he handled were Allie Reynolds, Sal Maglie, Willie Mays and Johnnie Mize. In collaboration with Johnnie, he wrote a book entitled "How To Hit," a combined biography of Johnnie Mize and book of baseball instructions. Also, with the help of the late New York Mirror Sports Editor, Ben Epstein, he helped arrange "The Mickey Mantle Story."

Murray's interest in baseball lasted even when he returned to show business as producer and co-MC of WMGM's "Day At Night." He worked with Lorraine Day, who was then married to New York Giants manager Leo Durocher. It was a nightly show emanating from Hutton's Restaurant. He finally left baseball for as good a reason as any . . . to produce and MC the "Eva Gabor Show," aired from the Glass Hat on WABC.

After his 13-week stint with Eva, "The Murray Kaufman Show" took form and a while later, in May, 1958, Murray moved his show to WINS.

Today, "Murray the K" is New York City's top deejay. His nightly "Murray the K's Swingin' Soiree" has been rated the most popular deejay show in the metropolitan area.

"Music is a universal form of expression," states Murray. "In each era, music has served to convey the feelings and emotions of the times, and today's music just reflects the world situation as it is. I'm not saying it's good or bad . . . it's today's music . . . for all to listen to and enjoy. If people didn't enjoy it, we wouldn't play it."

More and more, teens across the country are learning of "Murray the K" and his crusades for "their type of music. And more and more teens are getting on the "Murray the K Bandwagon."

Murray's "Swingin' Soiree" plays only the records teens want to hear. Each afternoon, before his 7 to 11 p.m. WINS airing, he takes his "Listening Post Soiree" to a different part of "WINS-land." As an extra treat for the teens who come to judge the new record releases, Murray brings along various entertainers — 4 or 5 young singers or

musical acts who entertain his "board," and afterwards sign autographs and meet the teens personally.

An average of 1000 teens daily attend these "Posts," for which no admission is charged.

Murray then takes the 5 songs the teens selected out of 15 of that day's best releases and conducts another survey the same day on his evening radio program . . . inviting listeners to call in their choice during a specified half hour. "Inevitably, their final choice of the week is a song that ends up in the "Top 20" list. My listeners are the pulse of the pop music world . . . they know what they like to listen to . . . and make sure it's played for them." Murray gets an average of 6000 calls each evening.

"Teens today are not fast-talking rebels, as so many adults like to believe," Murray explains. "They are products of our generation, and express themselves in the ways with which they are familiar. One of their main outlets is music . . . the most healthy, harmless means of expression I know of. If parents would just realize this, and not try to condemn their teen's tastes in music, I feel they would have a lot less to rebel against."

In effect, Murray is a bridge between their teen and adult world. Murray realizes this responsibility . . . "Teens are the adults of tomorrow . . . they must be brought up right . . . brought up to realize that they are an important part of tomorrow, and their decisions will count . . . when they are adults. They must be allowed to voice their opinions now, in their formative years, so that when they do assume adulthood, they will be able to handle the responsibility."

Murray's eldest son, Jeff, will be entering college this fall. "I hope he has been brought up right . . . he'll be on his own in September . . . and will have to cope with life much more than he has before. He won't be able to come back and lay all his problems on "dad's shoulders." Little by little, I've been teaching him not to . . . to cope with his life by himself . . . I've let him make mistakes, because sometimes it's the only way to learn . . . I've tried to guide him, yet not order him . . . and now I feel he's able to stand on his own two feet. I've brought him up with the same philosophy that I extend to all my listeners. Observe the world about you, and voice your own opinions . . . take advice seriously, yet objectively . . . so that your adult life can be a fruitful one."

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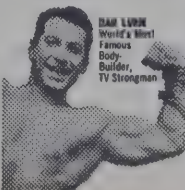
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## ★ EVENTUALLY

RONNIE SELF DUB ALLBRITTEN

Eventually, your penalty  
Will be to hurt as I do  
Eventually, my memory  
Will haunt the dreams of you.

This look I'm wearing  
It's called a frown  
But it was a smile  
Till you turned it upside down  
I'd hate to see you feel like me  
But this will be  
Eventually, my memory  
Will haunt the dreams of you.

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## ★ SPRING FEVER (Has Got Me)

ROY ORBISON

This lackadaisical mood is driving me  
mad  
I'm feeling so lazy  
Flowers in bloom and I'm humming a  
tune  
And I've looked at the moon  
'Til I'm crazy  
The temperature is a little bit warm  
And though I know he meant no harm  
Oh, spring fever has got me  
So in love with you, with you, with you,  
with you  
Church bells are ringing and birdies  
singing  
And cute little Cupid is calling  
The birds and the bees, and the budding  
trees  
Have made the love bug come crawling  
I feel just like a lovesick fool  
Mother Nature, now don't be cruel  
Because, oh, spring fever has got me  
So in love with you, with you, with you,  
with you.

Spring has sprung and I've really been  
stung  
There's no reason to doubt it  
I'm really in love, Cupid gave me a  
shove  
Ain't no two ways about it  
By this beautiful sky of blue I'll swear  
I'll never get over you  
Oh, spring fever has got me  
So in love with you, with you, with you,  
with you.

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## ★ THAT'S WHAT I CALL TRUE LOVE

JACK KELLER

Ev'rytime that you are broken hearted  
I feel as if my heart is broken too  
And anytime you see my teardrops  
falling  
You feel that ev'ry tear belongs to you.

That's what I call devotion  
That's what I call true love  
Sharing ev'ry sweet emotion  
That's what I call true love.

When you look at me and see me  
smiling  
Your eyes light up with such a happy  
glow  
And ev'rytime I want your arms around  
me  
It's funny how you always seem to  
know.

We don't have a doubt about the future  
There's nothing in this world that we  
can't share  
And we won't worry if our dreams  
forsake us  
Together we can kiss away each care.  
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## ★ SWINGIN' FAMILY TREE

BOB CREWE

A funny fam'ly tree's been growin' in  
our yard  
Some people are sayin' it's been rocked  
real hard (timber)  
My cousin, Jimmy, he does a shimmy  
My uncle Tony, he does a pony  
My little sister's a dizzy twister  
And my pop, he does the slop  
My aunt Cindy does a lindy  
Baby Lola is a stroller  
What a swingin' family tree  
You see my mama used to play in a big  
brass band  
She met my papa in a music caravan  
They traveled cross country on a honky  
tonk train  
The swing was diff'rent, but the rhythm  
the same  
When they'd shake that tree a big apple  
fell down  
Bet they're not growin' old 'cause they  
dig young sounds,  
Gran'pappy Jake, he does a shake  
And aunt Fran, she does the strand  
Mr. Addison does the madison  
My girl Patrish, does the fish  
Ninotcha does a cha cha  
Neighbor Bula does a hula  
What a swingin' family tree  
The only droop in the group  
That's bittersweet is me, you see,  
And I've got two left feet  
I go to the dances I'm ashamed to say  
I'm the stag line leader with Wall-  
flower May  
I know all the facts 'bout birdies 'n'  
bees  
But I wanna dance, someone help me  
please  
Gran'ma Ada, she mashed potatoes  
Henry Dickens struts the chicken  
I know a cop who bunny hops  
My buddy brags to watch him shag  
Miss Louisa is a freezer  
Doc 'n' Dokey hokey pokey  
What a swingin' family tree  
Sweet Lucille Virginia reels  
Betty Boops alley oops  
Nephew Tim, oh, can do the limbo  
Mr. Larsen still does the charleston  
Brother Huck can hucklebuck  
Sally-Lou can Suzy-Q  
What a swingin' family tree.  
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| 4. Georgia On My Mind                                | 24. We Got Love                    | 44. Ruby                              |
| 5. Stay  | 25. Unforgettable                  | 45. That's All You Gotta Do           |
| 6. You Talk Too Much                                 | 26. Way Down Yonder In New Orleans | 46. I Love The Way You Love           |
| 7. Itsy Bitsy, Teenie Weenie, Yellow Polkadot Bikini | 27. Go, Jimmy, Go                  | 47. Where Or When                     |
| 8. Mama  | 28. It's Time To Cry               | 48. What In The World's Come Over You |
| 9. Running Bear                                      | 29. Beyond The Sea                 | 49. Let It Be Me                      |
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| 12. O Dio Mio  | 32. Yogi                           | 52. Ta Ta                             |
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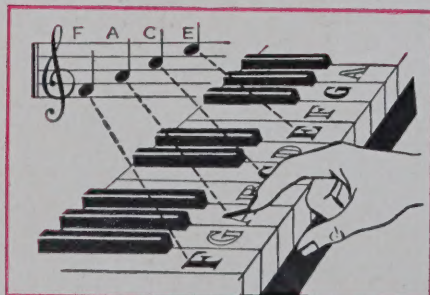
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| <input type="checkbox"/> Steel Guitar    | <input type="checkbox"/> Clarinet                     |
| <input type="checkbox"/> Mandolin        | <input type="checkbox"/> Trombone                     |
| <input type="checkbox"/> Trumpet         | <input type="checkbox"/> Flute                        |
| <input type="checkbox"/> Cornet          | <input type="checkbox"/> Piccolo                      |

Do you have instrument?

☐ Yes ☐ No

Instruments, if needed, supplied at reduced prices.

**U. S. SCHOOL OF MUSIC, Studio A29**  
Port Washington, N. Y.

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Name.....  
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Address.....

City.....Zone....State.....

☐ If 16 years of age or under, check here for Booklet A.